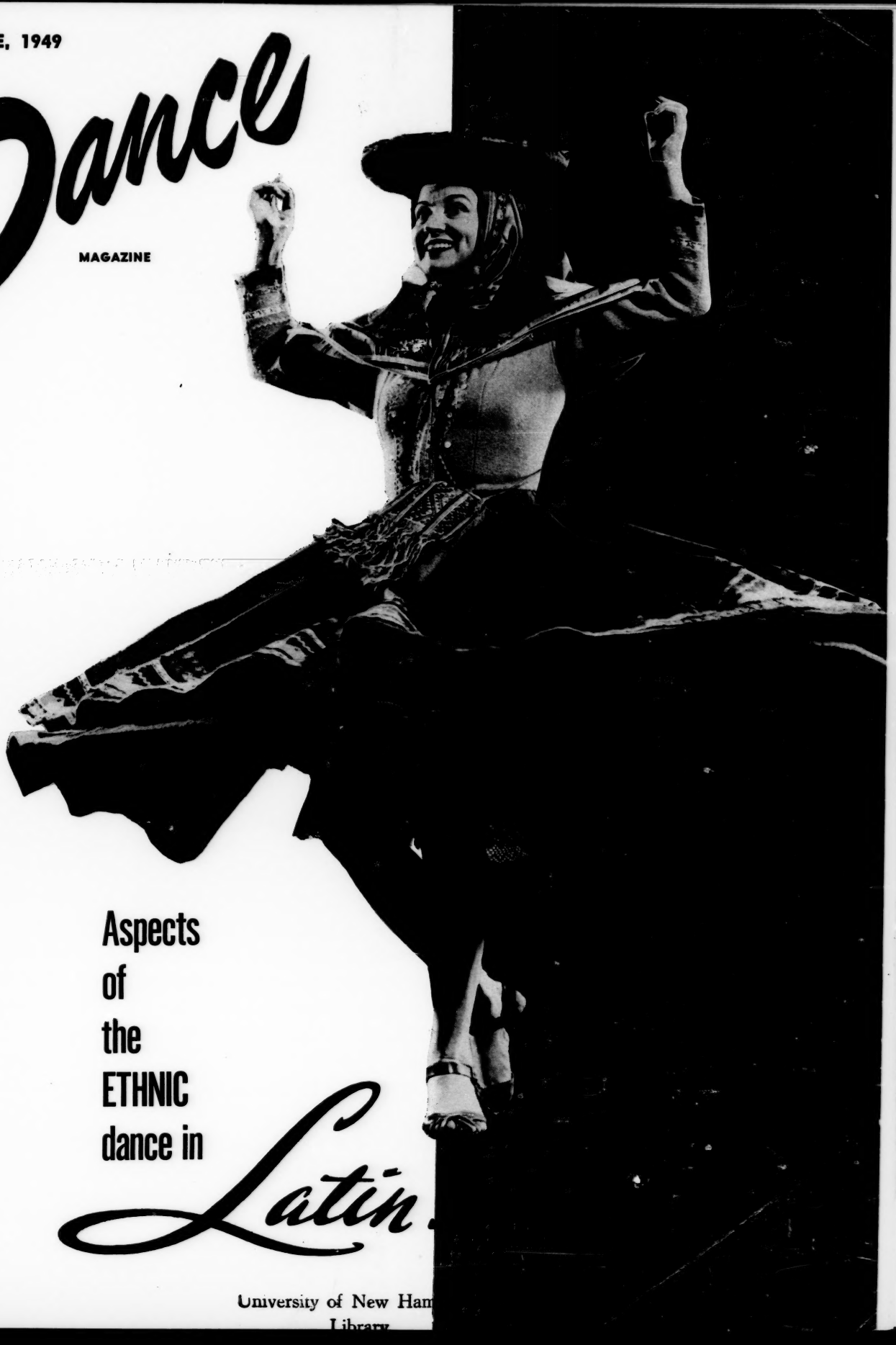
JUNE, 1949

Dance

MAGAZINE



Aspects of the ETHNIC dance in Latin

University of New Ham
Library

Chicago National Association of Dancing Masters

THIRTY SIXTH ANNUAL NORMAL SCHOOL AND CONVENTION

August 1st thru August 20th, 1949.
Bal Tabarin – Hotel Sherman – Chicago

Faculty

FIRST WEEK NORMAL SCHOOL AUGUST 1st to AUGUST 6th

SYLVESTER SMITH Acrobatics	**JANE and JEAN BONATH** Children's Dances	**BUSTER COOPER** Beginners Tap	**MELBA CORDES** Children's Specialty Dances
JACK DEVANNEY Baton Twirling	**FRANCES ALLIS** Modern	**LOUISE EGE** Beginners Ballroom Dances	**LEO KEHL** Ballroom Dances
VIRGINIA PEALER Ballet, Technique and Toe For Beginners	**EILEEN POSTON** Character Dances		

SECOND WEEK NORMAL SCHOOL AUGUST 8th to AUGUST 13th

GERALD CUMMINS Tap and Novelty Dances	**BERNICE HOLMES** Ballet, Technique and Toe	**FRAN SCANLAN** Tap Dances	**ROSE LORENZ** Modern and Productions
WHITFORD PRICE Children's Dances	**CHARLES RYBURN** Acrobatics	**TOM SHEEHY** Ballroom Dances	**GLADYS BOWEN** Ballroom Dances

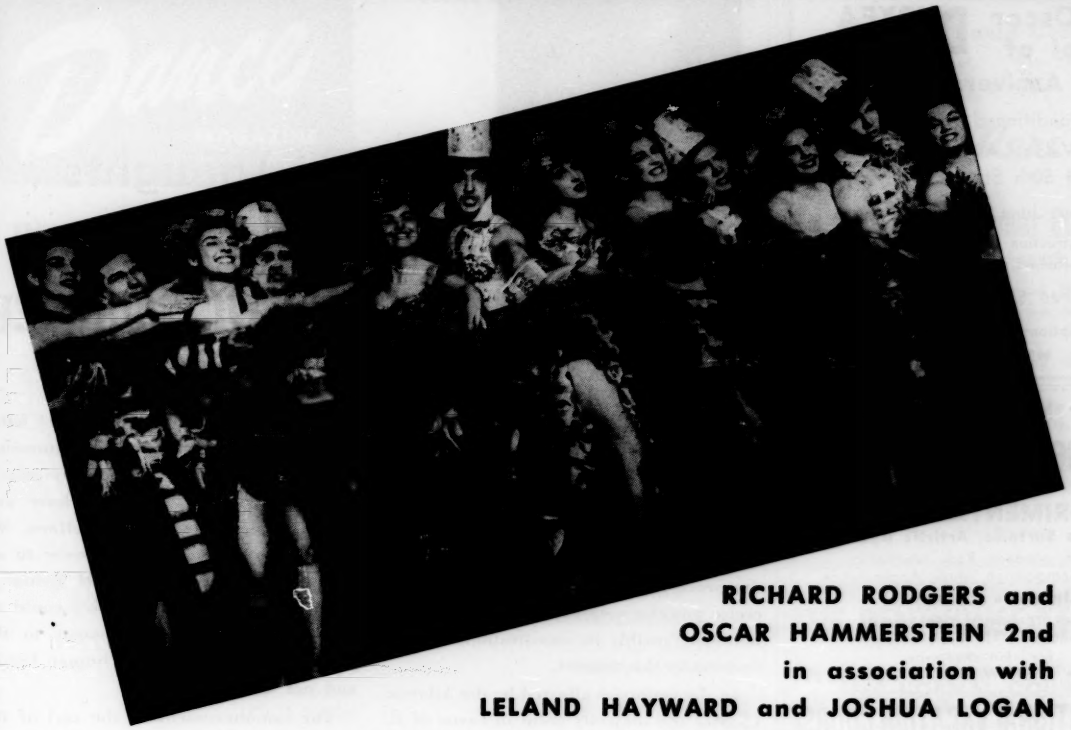
WEEK OF THE ANNUAL CONVENTION AUGUST 14th to AUGUST 20th

MURIEL STUART Ballet and Toe	**PAUL HAAKON** Character Dances	**FREDERIC KELLY** Tap and Novelty Dances	**ERNEST FLATT** Line Numbers Productions
JIMMY SUTTON Tap Numbers	**VIRGINIA SELF** Children's Dances Recital Ideas	**BILLIE GUDIE** Acrobatics	**DONALD SAWYER** Ballroom Dances
THOMAS M. SHEEHY Ballroom Dances	**CLEMENT BROWNE** Ballroom Dances	**JAMES LACKEY** Old Time Dances Squares and Rounds	

Our annual Magazine Association News giving complete information as to both the weeks of the Normal School and Convention is now ready for mailing and can be had by writing The Executive Office, 20 East Jackson Boulevard, Chicago 4, Illinois.

Edna Christensen
President

William J. Ashton, Secretary
20 East Jackson Boulevard
Chicago 4, Illinois



RICHARD RODGERS and
OSCAR HAMMERSTEIN 2nd
in association with
LELAND HAYWARD and JOSHUA LOGAN
present

SOUTH PACIFIC

Music by **RICHARD RODGERS** · Lyrics by **OSCAR HAMMERSTEIN 2nd**

Book by OSCAR HAMMERSTEIN 2nd and JOSHUA LOGAN, adapted from
JAMES A. MICHENER'S Pulitzer Prize Winning "TALES OF THE SOUTH PACIFIC"

Scenery and Lighting by JO MIELZINER

Starring

MARY MARTIN · EZIO PINZA

Book and Musical Numbers Staged by JOSHUA LOGAN

Costumes by MOTLEY

and

Featuring FABRICS *by* DAZIAN'S

ESTABLISHED 1842

The World's Largest and Oldest Theatrical Fabric Organization

142 WEST 44th STREET • NEW YORK 18, N. Y.

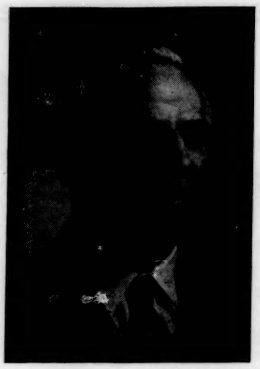
The Oscar DURYEA School of DANCING
60th Anniversary Party
Air-Conditioned Astor Gallery
The Waldorf-Astoria, Park Ave.
at 50th St., New York
Friday, June 24th, 8:30 p.m.
Instruction in Six-Step Waltz
& Mambo-Rumba. Les Canadiens Orchestra
Fee $2.00 plus tax.
Descriptions of Six-Step & Mambo
sent for $1.00

Bar Harbor, Maine
Summer Dance School
and
EXPERIMENTAL GROUP
Angiola Sartorio, Artistic Director
Ballet, Modern, Body Mechanics
Dance Composition, Music Appreciation
July 6 - August 31
SEPARATE JUNIOR DEPARTMENT
Children 11-14 years of age
For information write:
A. Garrison • 315 W. 57 St. • New York 19

INTERNATIONAL VACATION COURSE
IN ZURICH
August 5th to August 17th
Faculty:
MARY WIGMAN
ROSALIA CHLADEK
KURT JOOSS
HANS ZUELLIG
Classes in modern and classic technique, composition, group dancing, choreography
Write: Leimenstrasse 60, Basel, SWITZERLAND

STEFFI NOSSEN
SUMMER DANCE COURSE
for
PROFESSIONALS
Two hours daily — $50.00 a month
June 3rd — June 30th
July 1st — July 29th
SPECIAL TRAINING COURSE
for
CAMP DANCE COUNSELLORS
June 13th — June 24th
$30.00
Course Registration Fee $10.00
STEINWAY HALL
113 WEST 57th STREET PLaza 3-0566

MARMEIN
BALLET • PLASTO-RHYTHMICS • PANTOMIME • REPERTOIRE
236 W. 74th St., N. Y. C. 23 TR 3-6490
SUMMER DANCE THEATRE SCHOOL
MANOMET, MASS. JULY & AUGUST



Some Thoughts on the ATLANTIC CHARTER

There are many pros and cons to the Atlantic Charter. The opposition charges that the Atlantic Charter weakens the United Nations. On the surface this may seem to be the truth. The United Nations was set up to safeguard the peace of the world, but it cannot exercise punitive measures toward offending nations. Possibly its constitution needs a revision in this respect.

In the countries affected by the Atlantic Charter the majority seem in favor of it. They agree that while there is no police power at the disposal of the United Nations, and while the veto system is in force, the non-communist nations must form a bloc to counteract eastern solidarity.

If the Atlantic Charter was created as a bulwark of peace and if it can finally lead to a United Europe (which in my opinion is the only sure remedy against strife), then the Atlantic Charter may seem to be a step forward.

In the final analysis the United Nations is our only hope for lasting peace. The nations of the world must be freed from the fear of aggression and be relieved from the burden of armament.

If the United Nations were the only international governing power (with a capable police force and the powers that go with it), then the nations of the world would be relieved from the staggering expense of war equipment and the futility of its mass destruction. The immense sums saved could be diverted to education, conservation, slum clearance and other projects for human welfare. We would then have it in our power to establish a higher standard of living in every corner of the world. We could divert our scientific development to the benefit and security of the human family and not its destruction.

The announcement of the end of the Berlin blockade by Russia was indeed good news. Let us hope that this act is a step toward understanding and that the Russians will see our honest intentions and cooperate with the western nations in an effort to establish a permanent peace in Europe. They must adopt a policy of cooperation instead of parliamentary obstruction in the United Nations.

It seems high time that the governing powers in Moscow take inventory. I am sure if they analyse their own and world conditions, they will call a halt to the activities of their foreign agents and instead of undermining institutions of other lands, convert that vast and efficient organization to build up Russia as a useful and friendly neighbor. With Russia's help in the establishment of lasting peace, the peoples of the world will be free to adopt whatever system is most beneficial for their particular area.

Yours sincerely,

Dance MAGAZINE

VOLUME XXIII NUMBER 6

JUNE, 1949

The LARGEST,
most WIDELY READ
Dance Publication in the WORLD

IN THIS ISSUE:

Aspects of the Ethnic Dance in LATIN AMERICA

Regional Dances of MEXICO — Patricia Fent Ross — 10
Social and Ritual Dances of HAITI — Maya Deren — 14
Aspects of the Ethnic Dance in BRAZIL — Eros Volusia — 18
The Roof of SOUTH AMERICA — Gladys Hight — 22
The 'SILVER LAND' and its Dances — Earl Leaf — 26
Children of INTI — La Meri — 30

Editor and Publisher: RUDOLF ORTHWINE
Executive Editor: HELEN DZHERMOLINSKA

Advertising Manager: LYDIA JOEL
Circulation Manager: BARBARA PLATT
Sales Manager: LOUIS ELSON
Art Director: CHARLOTTE HOWLAND

Education and Research Editor ..... Dorathi Bock Pierre
Dance Historian ..... George Chaffee
Ballroom Editors ..... Albert and Josephine Butler
Public Relations Editor ..... Jason L. Stuart

Associate Editors:
Ann Barzel, Lydia Joel, Doris Hering, Mary Jane Hungerford

Contributing Editors:
Jack Cole, Blanche Evan, Milton Feher, Baird Hastings, Gertrude Lippincott, Lillian Moore, Eileen O'Connor, W. G. Raffé, Walter Terry, Arthur Todd, A. E. Twysden.

Staff Photographers:
Earl Leaf, Fred Fehl, Walter E. Owen, Dhimitra Tassi, Gizelle Szabo
West Coast Photographer: Constantine

Staff Artists:
John Vassos, Sviatoslav Toumine, Val Arms, Josef Szeker

Staff Correspondents:
England: Mary Clarke, 6 Dulwich Common, London, S. E. 21
Paris: Golda G. Antignac, 52 Avenue Duquesne
Montreal: Francis A. Coleman, 2105 City Councillors St.
Mexico: Patricia Fent Ross, Calle Tijuana 22
San Francisco: Beatrice de Baltazar, 824 Hyde
Hollywood: Nelson Barclift, 2126 Selby
Los Angeles: Joan Wilcoxon

Road Correspondent: SENIA SOLOMONOFF

NOTICE TO ADVERTISERS:

Deadline for advertising is the 20th of the 2nd month preceding publication, e.g.: October 20th for the December issue, November 20th for the January issue, etc.

NEW YORK OFFICES: 503 WEST 33rd STREET LO 3-5907

ON THE COVER:

Distinguished dancer and author, La Meri, contributor to this Latin American issue, appears on this cover in a Peruvian dance, "Huayno". The photograph by Dennis Stock.

DANCE Magazine, published monthly by DANCE Magazine, 503 W. 33 st., New York 1, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office, New York, N. Y., under the act of March 3, 1879. Copyright, 1949, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, 1 year $3.75, two years $6.50; Pan-American and Canada, 1 year $4.00, two years $7.00; other foreign, 1 year $4.75, two years $7.50. Single copies at 35 cents. Two weeks notice is required for a change of address or for a new subscription. List address exactly as it appeared on the wrapper of last magazine received.

Ethnologic Dance Center
110 East 59th Street, New York City
ELdorado 5-9638

La Meri
offers
six weeks Summer Course
June 18th through August 26th

Hindu, Spanish Dancing and Corollary Courses in Hawaiian, Peruvian, Mexican, Near Eastern, Bullfighting.

LA MERI will be present and teaching during the course.

A minimum of twelve full routines will be given during the six weeks.

Credits acquired during the summer course may be applied towards an Academic Certificate.

Only certificate-holders are qualified teachers of the La Meri Method.

THE PENTHOUSE STUDIO
presents
1949 NORMAL COURSE
Intensive Summer Classes
July 6 thru August 16th

SUPERIOR FACULTY headed by
LOLA MENZELI
International Danseuse and Author of the most talked of Ballet Textbook, "From Teacher to Student"

Jimmie Payne;
Exponent of Tap Techniques

Ernie Geibel;
Acrobatic, Limbering, Adagio

Living Accomodations if Desired
For information write:

MADELYN WALLACE, Director
64 West Randolph St. Chicago, Ill.

BACK ISSUES!
American Dancer from June 1927 to January 1942; *Dance* from June 1937 to present date. Some numbers out of stock.

1927 thru February 1942 $1.00 each
March 1942 thru Dec. 1947 $ .50 each
January 1948 on $ .35 each

Send order, with money, to
DANCE, 503 West 33rd St.
New York 1

EDNA McRAE
School of the Dance
Ballet — Character — Tap
INTENSIVE SUMMER COURSE
JUNE 13 — JULY 22
Limited Enrollment
Classes Day and Evening
Information sent upon request
Suite 500C, Fine Arts Bldg.
410 S. Michigan Ave. Chicago, Ill.
Webster 3772

JACK GANSERT
formerly principal dancer of
Jooss Ballet, Markova-Dolin Ballet, etc.
Arts Studio of the Dance
OFFERING a technique combining
Modern and Classical Ballet.
Special Classes for Children.
Character, Body Conditioning for
Non-Professionals.
SUMMER COURSES JULY & AUGUST
JACK GANSERT, Dance Players Studio
148 W. 56th St., N. Y. C. Tel. CO 5-3836

TATIANA CHAMIE
From Ballet Russe de Monte Carlo, formerly
Ballet Master of Monte Carlo Opera
School of Ballet
LESSONS DAILY
SPECIAL TRAINING for dancers in
the repertoire of Russian Ballets
200 W. 57th St., N. Y. C. Circle 7-1662

WALTER NOWICKI
European Ballet Master
former CECCHETTI pupil
BALLET — CHARACTER — ADAGIO
Classes for Beginners and Professionals
Private Lessons by Appointment
145 W. 45 St. N. Y. 3rd fl. JU 6-9406

EDNA LUCILE BAUM
offers
SUMMER CLASSES for
TEACHERS—NEW YORK CITY
Write for Information:
20 W. Jackson Blvd. Chicago 2, Ill.

GEORGE CHAFFEE
-Ballet-
Class & Private Instruction
Adelaide Vernon, ass't.
Circular on Request
139 W. 56th St., N. Y. C. CO 5-9379

the dancer's bookshelf

BALLET IN AMERICA,
by George Amberg
published by Duell, Sloan and Pearce, N. Y.
and New America Library

Many books on dancing of varying degrees of interest are published every year, but only a select few are of real and lasting value. Dr. **George Amberg's** new book must be placed high on the list of valuable books, and one whose value will increase as ballet in America expands its infuence on our cultural life.

Books of European Ballet history are numerous, even of European Ballet in America, but this is the first definitive book on the development of the ballet idiom which is peculiarly and particularly American. That American Ballet has its own specific characteristics and style is recognized by everyone who has studied or is closely identified with the subject, and it has been well-stated by Lincoln Kirstein who said "A salient feature of American style is the presence or at least the appearance of the presence of spontaneous improvisation. When an American dances, well, one almost feels he is making it up as he goes along."

Dr. Amberg's book would be of enormous value if it contained nothing more than the carefully compiled historical Chronology from 1767 to 1948; and the chronology of Ballet Repertoires of the leading companies. But it contains much more of useful information.

There are 233 pages, some 90 photographs, and introduction and an index. The body of the material is divided into 14 chapters, including: The Nineteenth Century; The Imperial Pioneers — Pavlova and Mordkin; Diaghilev in America; The Ballet Russe I — the Diaghilev Succession; The Ballet Russe II — Massine's Ballet Russe; The Ballet Russe III — The Americanization; Three American Pioneers; Lincoln Kirstein I — the Foundations; Lincoln Kirstein II — The Performance; The Ballet Theatre I — Antony Tudor and Agnes deMille; The Ballet Theatre II — Jerome Robbins and Michael Kidd; The Ballet Theatre III — the Achievement; The Dance Players — The Ballet International; The Musical Comedy.

This is a book to own and read with delight.

Dorathi Bock Pierre

*

LOOKING AT THE DANCE
by Edwin Denby
published by Pellegrini & Cudahy, 1949.
$4.00

People who read and buy books on various dance subjects do so for a number of reasons, usually as a source of information and future reference. If the book is also interesting it is accepted as something beside the point, for very often a

(*please turn to page* 38)

Walter E. Owen

An autographing party was given April 18th at the Kamin Dance bookshop and gallery in honour of Dr. George Amberg, whose book "Ballet In America" made its appearance just about the same time as the return of Ballet Theatre to the Metropolitan. Members of Ballet Theatre who were likewise guests of honour at this party, were present, among them these seen here left to right: Hugh Laing, Diana Adams, Antony Tudor, Dr. Amberg and Nora Kaye.

Via the GRAPEVINE

OOPS!

The facts appearing in the May issue about the Contemporary Dance Works Company appear to have come to this editorial desk via the meat grinder, rather than the grapevine, as practically nothing stated was accurate, except the sum of money desired as an annual budget.

The facts as stated by the company: The name of the company is **Contemporary Dance Company.** It has no chairman, nor is it dominated by any personality(ies). It is a non-profit, cooperative venture, policies and program of which shall be guided by a board of directors elected from among its company members.

An artistic board, composed of artists experienced in the many fields related to the dance, will assist in an advisory capacity. A partial list of artistic advisers includes: **Helen Tamiris, Doris Humphrey, Hanya Holm, Marc Blitzstein, Jose Ferrer.**

The object of C.D.C. is the establishment of a permanent modern dance repertory theatre, to revive classics of the modern dance, such as Inquest (Humphrey), Traditions (Weidman), Negro Spirituals (Tamiris) etc. and to present new works by members of the company.

At a private cocktail party given for friends on April 10th, tentative plans for the project were discussed and a portion of the $28,000. budget was raised. John Martin, as guest speaker, expressed his interest in the formation of such a company and hoped that the aims of the project might be realized. **He did not make the statement attributed to him in this column.**

The company at present includes: **Anita Alvarez, Rod Alexander, Marc Breaux, Bob Herget, Lucas Hoving, Shirlee Clarke, Betty Jones, Oliver Kostock, Joan Kruger, Billie Kirpich, Pearl Lang, Annabelle Lyon, Donald McKayle, Daniel Negrin, Miriam Pandor, Ruth Rowen, Donald Sadler, Beatrice Seckler and Glen Tetley.**

Present plans indicate a Fall season.

★

The **Sadler's Wells'** season at the Metropolitan Opera House starts auspiciously. Public response to the announcement of the Fall appearance has created the necessity for extending the engagement an additional week. The company, just back from Italy, is completing its London season now and will open at the Met on October 9th. Closing date, according to new arrangements, November 6th.

Mrinalini Sarabhai, Hindu dancer who has made recent triumphant debuts in London and Paris, is seen here conversing with Dr. Pillai, Indian Minister Plenipotentiary at the Indian Embassy in Paris.

★

Switzerland sparkles into the news this summer with the announcement of the **International Vacation Course,** August 5th to 17th. Arrangements were made by Schweizerischer Verufsverband fur Tanz und Gymnastik, emphasis on educational as well as concert dance, the faculty — **Mary Wigman, Rosalia Chladek, Kurt Jooss, Harald Kreutzberg and Hans Zuellig.**

★

The New York YM & YWHA announces its artists for the **1949-1950 Modern Dance Series: Jose Limon & Co.** November 6th; **Rosario & Antonio & Co.** January 8th; **Valerie Bettis & Group** January 22nd; **Dudley-Maslow-Bales & Group** February 12th; **Carmelita Maracci & Co.** February 19th; **Janet Collins** February 26th; **Nina Fonaroff & Group** March 5th; **Charles Weidman & Co.** March 12th; **Mata-Hari & Co.** April 16th. **Walter Terry,** Dance Editor of the N. Y. Herald-Tribune will present six lecture-demonstrations on "Dance Immortals". **Audition Dance Winners** will be presented on November 26th.

The first audition for next year's Audition Winners Program will be held at the 92nd St. Y on June 18th, **Mr. Kolodney** in charge

(*please turn to page* 44)

ERNEST BELCHER — BALLET
HARRIET DE REA — BALLET
AL DE REA — TAP
ENID ARMSTRONG — HULA — BALLROOM

TEACHERS' NORMAL COURSE
July 5 to July 29, inclusive
Intensive Study for Students of the Dance.
Graded System for Teachers.
Dances for Commercial and Professional use.
BELCHER — DE REA DANCE STUDIOS
265 S. Western Ave., Los Angeles 4, Calif.

HUAPALA
HAWAIIAN DANCES
Ancient and Modern
Summer School July 5th thru Aug. 16th
108 East 38th Street N. Y. C. LE 2-4044

METROPOLITAN OPERA BALLET SCHOOL
Classes in Technique for Children and Adults
Director: MARGARET CURTIS
Special Professional Classes
ALEXANDER GAVRILOV, Ballet Master
Character Classes: BORIS ROMANOFF, Choreographer
Information: Kathleen Harding
Metropolitan Opera House

Mme Kathryn ETIENNE (A.T.N.)
(formerly Ketty Charisse)
SCHOOL OF BALLET
endorsed by professional Ballet Stars
— WRITE FOR LITERATURE —
7078 Hollywood Blvd
HI-1794 Hollywood, Calif. GL-0918

MABEL HORSEY'S Studios
Tap • Toe • Ballet • Acrobatic
Drama • Music • Sight Reading
Piano, Popular & Classics
CI 5-9467 1697 Broadway Suite 607 N. Y. C.
Leonard Dickerson, Gen. Mgr., CI 5-7358-9
Approved G.I. Bill of Rights (Male and Female)

Bronislava
NIJINSKA
Hollywood Ballet Studio
Daily Classes—G.I. Approved
ARTHUR PRINCE STUDIOS — Los Angeles 36
855 South La Brea WYoming 2323

"ACROBATICS"
Appointment Only
Teacher's Material Summer Courses
JOE PRICE CO 5-8680
1697 Broadway Suite 302 N. Y. C.

TAP DANCING
IN THE MODERN STYLE
Beginning and Advanced Classes for Children and Adults, Routines for Professionals.
Evening classes for Business People.
Approved for veterans.
ARTHUR PRINCE STUDIO
855 SOUTH LA BREA LOS ANGELES

The Vogue in Tap
by
SINCLAIR
Style — Technique — Agility
Introducing the
Sinclair Method
A unique, different, and thorough system of training, embracing all forms of the Dance in Tap.
Beginners to Stardom
Dances Created and Coached
Teachers Summer Course
Steinway Hall
113 West 57th St. Circle 7-1927

Ballroom Dance Instruction
Albert and Josephine **BUTLER**
36 Central Park So., N.Y. 19, N.Y., PL 3-6180

DONALD SAWYER
BALLROOM AND TAP
Write for new list of Teacher's notes
637 Madison Ave., New York 22, N.Y.
PLaza 3-8639

School of Russian Ballet

Faculty:
EUGENIE EDWARDOVA
OLGA TARASSOVA
ALFREDO CORVINO
YUREK LAZOWSKI

•

Professional, Advanced
Children, Adult Beginners

•

Ballet, Toe, Character,
Variations and Adagio

•

Special Summer Course
July 5 — September 2
Register Now

•

OLGA TARASSOVA
School of Russian Ballet
141 W. 54th St., New York 19
Tel. CI 5-7672

The April 7 concert of **Spanish Rhythms and Mexican Footbeats** at the American Museum of Natural History proved once again that good intentions and first rate dancing are not necessarily synonymous.

The Spanish dancing team of **Rita** and **Rozzino** were unsparing in their physical exertion, but their dancing never established contact with that Wonderful Something (call it racial consciousness — inner awareness — what you will) that means the difference between dancing in Spanish form and the Real Thing.

Rita contributed two small fragments of husky Flamenco singing, of which we'd like to have heard more.

Josefina Garcia has an unusually good stage face — broad, high cheekbones, large eyes, and a variety of provocative, slightly enigmatic expressions. But the same expressiveness does not permeate her body. Most of her dancing of authentic and highly interesting Mexican folk material had a shuffling, almost careless quality. But her costumes and her devotion to her idiom are beyond reproach.

She was partnered in this concert by **Renato,** who showed an occasional sense of characterization when he wasn't busy clowning like a child whose parents have asked him to perform for guests.

★

Even the glamour of the Ziegfeld Theatre couldn't prevent the April 8 and 9 performances of Arthur Mahoney's **Ballet Repertory Company** from resembling the fin de saison doings of a small town ballet school.

Mr. Mahoney is evidently content to be imitative, rather than creative. He arranged a phoney-Balanchine ballet to the Mozart **Piano Concerto in C Major.** Called **NONETTO,** it was a patchwork of academic ballet enchainements arbitrarily combined with little awareness of the music.

The corps de ballet consisted of seven youngsters of intermediate technical level whose jutting chins and hunched shoulders clearly bespoke their fear of landing on something other than their feet after the turns. In fact, one girl summed up the whole situation later in the program by making a forced landing.

Arthur Mahoney and **Thalia Mara** indulged in an understandable desire to be prima ballerina assoluta and premier danseur by appearing as soloists in **NONETTO.** They executed the conventional pas de deux with assurance, but somehow made the dancing seem like one of the most unjoyful activities in which one could possibly engage.

Mr. Mahoney shows more choreographic ease in Spanish idiom than in classical ballet. His Spanish ballet, **LA NOCHE CLARA,** achieved an occasional moment of spontaneity and atmosphere. But, surprisingly, a good deal of this came, not from Mr. Mahoney himself, but from the picturesque and carefully lighted setting of the village square and from the spirited Gypsy variations by **Estelle Nadell, Renee Shneour, Francho Gallo,** and **Loren Hightower.**

The ballet has one of those libretti about a dancing contest between two Spanish youths, with the hand of a charming young lady as the reward for the winner. Since they both perform equally well in the contest, the choice is left to the young lady, who rejects both.

Mr. Mahoney's Spanish dancing style has a kind of petulent belligerence that reminds one of a little newsboy spoilin' for a fight, and Lorand Anderhazy, his rival in the contest, was paralyzed into virtual immobility by the weight of his "Spanish" dignity. Only Thalia Mara as the young girl behaved naturally.

The concert finished with a series of divertissements in vaudeville, ballet, and Flamenco idiom, all of which bore the mark of a peculiar choreographic and dancing habit on Mr. Mahoney's part. He tends to punctuate the movement with pauses in which there is a total absence of energy. These moments of kinaesthetic nothingness destroy whatever continuity has been established.

The costumes by **Morton Haack** and **Marco Montedoro** and piano accompaniments by Ben Jenkins, Rolyn Kenyon, and Sylvia Wiley were professional, if not impressive.

★

It is a few years since we have seen **Sybil Shearer** perform, and the interim has brought changes, as indicated by her April 24 concert at Carnegie Hall.

For instance, her stage attire is markedly improved. Her costumes, while they are in most cases merely extensions of street clothing, now fit her and are fairly flattering to her trim figure. But her hair still looks as though no human hand had touched it. Still I suppose if Kreutzberg can shave his off, there's no reason why Sybil Shearer can't leave hers in its scraggly pristine state.

The other changes are more significant. Her approach to her art has always been subjective. With an almost alarming perception she lays bare the not-always-pretty inner workings of people. She shows them behaving as though nobody were watching. In some ways, this approach allied her with Martha Graham at the outset, although stylistically they are worlds apart.

But the past few years have brought a shifting of focus. Her subjectivity used to have a definite thread of connection with the outer world. One could find in her abstractions a real clue to one's own life — one's own processes. But now Miss Shearer seems to be losing the thread. She is retiring into a private, exalted, spiritual world.

Physically this is manifested by an up-

(please turn to page 40)

aspects of the ETHNIC dance in *Latin America*

PROLOGUE

"LATIN" AMERICA — [illegible] expanse of tri-racial cultural cells, homogeneous and disparate, divided from the Anglo-American North by an historic and etymological prank — this "Latin" America in our time is the greatest aggregate of a cultural solidarity among its peoples from Tierra del Fuego to the Rio Grande — as crystallized especially in its social and ethnic dances — in any comparable geographical-cultural expanse in the world.

"Latin". MEANS:

The Portuguese settlers in Sao Paulo, the Italian-born gaucho on the Pampas, the sons of French farmers who till the soil of foreign earth from the Sierras Nevadas to the Andes, the arrogant, conquering, proselytizing Spaniard and his seed in mountain, plain and sea-coastal corners of this new "Latin" world.

"Latin" here also means those black children of the Congo and the African interior, uprooted and forcibly transplanted to violent soil in the new world where they have flourished in Haiti, Cuba and the other islands, in the coastal plains of Brazil and other American countries, where they have agreeably forced the stamp of their ardent, beautiful songs and dances on the pattern which has emerged as "Latin".

And lastly, "Latin" means the aborigine found by the white colonial, those children of INTI on the Pacific coast and Andean reaches, those red men who worshipped Huitzlipochtl and other gods beneficent and bloody in the jungle reaches. The contemplative, dedicated, stolid character of these has also merged into the pattern of "Latin" America, so that the word "Latin" must now require more than a surface interpretation.

As pointed out by EROS VOLUSIA in her forcible and sympathetic article in this symposium, these tri-racial cultures have enriched each other in their historic welding. Mme. Volusia and the other distinguished contributors listed herein, MAYA DEREN, LA MERI, GLADYS HIGHT, PATRICIA FENT ROSS and EARL LEAF — all write as a result of personal and extended contact with indigenous Latin America and its multitude of regional, social and ritual dances.

The gift for authorship brought to this task by the [illegible] contributing writers herein, the scholarship, the [illegible], the instinct for visualization of dance movement gives this present issue of DANCE MAGAZINE an [illegible] record value.

Especially to writer-photographer EARL LEAF does this issue owe an immense debt. Mr. Leaf's fourteen months in Latin America yield a rich harvest of photographs, [illegible] selection of which is published here under [illegible].

These limited pages cannot possibly give fullest scope to the multitude of [illegible] in the ethnic dances of the Latin Americas, but [illegible] as it is this brief space has been [illegible] employed to telling advantage.

Here come to passionate life the shuffling, stamping, pounding, whirling gestures of the island Negro . . . the [illegible] "fetiche" of the Mexican Indian, in which feathers and other inanimate objects become vitalized with godlike life . . . those sun-bright dances of the Inca which tell his ancient lore in dance-drama . . . all the excitement and promise of the courtship and mating dances (Gato, Cumbia, etc.) . . . all the orgiastic frenzy of the Brazilian communal dances . . . the farce, the laughter of the Indian of Mexico and Brazil who imitates the dance of the Hispanic conqueror (to his detriment) . . . the mystery of religious indigenous dances, with their dedication and climaxes in ecstacy and possession. These and many others are the content of this JUNE 1949 issue of DANCE MAGAZINE, which is solemnly dedicated, in appreciation, to those people who dance them.

H. D.

Los Tecomates.

Regional dances of MEXICO

by **Patricia Fent Ross**

THE ethnic dances of Mexico are as varied and colorful as the different regions of the country itself. As modern civilization gradually takes over, the ancient dances decline in importance and symbolism, but it will still be many years, perhaps centuries, before the Indian peoples of Mexico give up the ancient rites. When they do, it will probably be a gradual change in significance, then, perhaps, a modernizing of the old dances. That would be an extension of what happened to the dance in Mexico after the Conquest.

Most of the present regional dances are outgrowths of ancient Indian religious dance rites, and some of them are still exactly the same as in the pre-conquest times.

In the Indian culture the dance was a form of religious worship. Each dance told a story, was presented in prescribed, ritualistic form, as an offering to some specific god, or gods, and formed a part of some religious festival. Many of them, in their choreography and accompanying chants and/or pantomimes, depicted the lives and exploits of the hero-gods, while others were pure, imitative magic.

Probably the best example of the hero-god type of dance of which we have a clear description is the dance to **Huitzilipochtli**, Aztec God of War, and which formed a part of the ritual celebrating his annual festival. According to legend this god was born of Coatlicue, an ancient Toltec goddess, one of various manifestations of the Earth Mother, and in Toltec legend, the "mother of the gods". The Aztec legend tells us Coatlicue was a widow, the mother of forty children, of whom the eldest was Coyolxauhqui, the Moon Goddess. One day Coalicue was walking in the woods when she found a small tuft of humming-bird feathers, which she put into the front of her blouse. When she reached home the feathers had disappeared, and she soon realized that they had entered her body and that she was pregnant.

(Left) — Plume dancer of Oaxaca.

(Right)—Plume dancers of the sierras of Puebla.

MEXICO

Dancers at Papantla in Corpus Christi celebration dancing Los Negritos.

Her children were very angry over their mother's pregnancy, because she was a widow and the birth of the child would bring disgrace among the gods. So, led by Coyolxauhqui, they determined to kill their mother. But when they approached her, armed with obsidian knives, the unborn child, who was of course, Huitzilipochtli, sprang full grown and fully armed from his mother's womb. He cut off the head of Coyolxauhqui, and slew the rest of his brothers and sisters. Incidentally, it is because of this legend that the sculptured images of Coyolxauhqui are always of only a severed head, never a full figure, as in the case of the other gods.

The dance to Huitzilipochtli was based on this miraculous birth. The setting, in the great enclosure of the War God's temple, was a reconstruction of a forest. There were artificial trees, in which perched small boys in feather costumes to

Los Apaches.

Los Moros.

The VOLODONES, a dance in which the participants climb a pole and balance there precariously. This picture shows the prologue to the Volodnes, before the ascent.

represent birds. There were flowers and bushes between the trees, and small animals ran loose, while tigers were brought from the king's zoo, and tied in the forest to add to the verisimilitude. On a throne overlooking the forest, was a dancer in the symbolic, rich trappings of Xochiquetzal, the Goddess of Love and of Flowers, who left her throne to dance in the forest. As the body of dancers circling the forest, chanted the story, Coatlicue appeared in the forest and found the hummingbird feathers. Then the dancers became the troupe of brothers and sisters, Huitzilipochtli appeared, and the whole story was enacted in dance, with the running accompaniment of the chanted story.

An excellent example of the imitative magic type of dance is the Deer Dance which is still regularly performed by the Yaqui and Mayo Indians of the north, in its exact pre-conquest form, even to the use of the pre-conquest type of musical instruments. This, and many other hunting and agricultural dances, such as the Rain Dance of the Southwest Indians, was magic ritual for obtaining food, probably going back to the days of a purely nomadic culture. The imitation of a successful hunt was supposed to charm the gods of the hunt, as well as the animals themselves, into cooperation in making the actual hunting successful.

In spite of the fact that in pre-conquest Indian civilization, the dance, as well as all other fine arts — music, sculpture, painting — was primarily religious in inspiration and purpose, there were dances wholly social in nature. The people loved to dance and sing, then as now, and some non-ritualistic dances were performed only in private festivities. One such Aztec dance survived for a time after the conquest, so we have a good description of it. This was danced by both men and women, who formed two lines, much in the manner of a minuet, dancing as a unit, with the lines intermingling. Between these group movements, the lines of dancers would mark time in place while a single couple performed, often improvising steps to the music.

There were also dances performed at public festivals solely as entertainment, of which we have a few descriptions. These were usually humorous, or even broad burlesque.

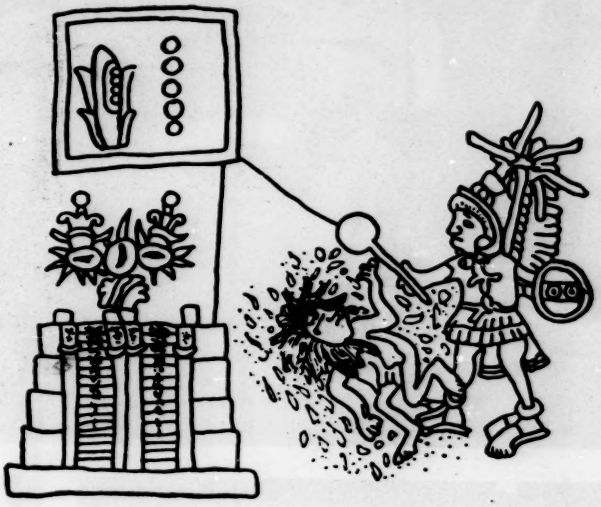
In the religious dances men and women rarely danced together. There were certain dances performed only by women, but most were danced by men, and when these called for a woman performer, as

XOCHIQUETZAL—Goddess of Love, Flowers and the Home.

in the Dance of Huitzilipochtli, it was danced by a man in woman's dress. This is still the custom in Mexico, except in dances of Spanish origin. We have a description of only one pre-conquest religious dance in which both sexes took part. This was what might be described as a wheel dance. The musicians formed the hub, the important men of the tribe the inner circle, the old men and women formed the next circle, younger people the next and the children danced in the outermost circle, all holding fixed positions in relation to the imaginary wheel spokes. This meant that while the inner circle danced almost vertically in circling the musicians, the outermost circle was practically running to keep the wheel perfect. This dance no longer exists, but many present day dances use circle movements as part of the dance form.

The steps in these pre-conquest dances, which are still used, are much more difficult than they appear. Sometimes the

(*please turn to page* 35)



Dedication of the Great Temple of Huitzilpochtli, the Aztec God of War, at Tenochtitlan in the year 5 Flint (1484 A. D.)

La Virgen y Las Fieras.

legend

THE MAIS

A dance associated with Azacca, God of Agriculture. It is emphatically a foot dance, all activity being concentrated below the knees. It is a rapid hop, danced on the full foot, with the accent falling on the back leg as it stamps down. The handkerchiefs which these men carry have been "baptized" and consecrated as the insignia of a deity, and are of the colour associated with that deity.

Although the movement of both men are tuned to the drum beat, so that they occur simultaneously, they are not dancing together, in the sense of interrelationship of movements or pattern.

Social and ritual dances

by **Maya Deren**

WHEN I returned from Haiti last year, my impulse was to tell anyone who would listen of the beauty, poetry, refinement and complexity of Haitian vodoun ritual, not only because I had been so impressed by these qualities, but also because it seemed necessary to correct the misconceptions spread by irresponsible, sensationalized accounts. I had lived in a peasant community for seven months, and my relationship with the people had been unusually close and familiar, so that I had had the opportunity of filming rare daytime ceremonies and dances.

I was sure that, in the 5400 feet of 16mm film which I had used, I would find countless moments which would make the kind of photograph which would convey the real beauty of that dance. I went through this film carefully, once, twice, three times. But whenever I tried to "stop" a moment, to isolate it from its context, it projected an impression which was not at all what the Haitians meant. In fact, it often did not even look like dance — at least dance in the sense in which we think of it. And it became clear to me

HAITI

s of HAITI

that certain fundamentals governing ritual in general had to be established before any specific statements about Haitian dance could be made to make sense.

I cannot undertake, here to define "dance", but I can make a small catalogue of the qualities, aspects and characteristics which are assumed, even without definition, when we speak of "dance".

1. We assume a performance, or an exhibition, in the sense that someone acts so that others may watch.
2. The audience is "free"; its presence depends on its interest, freely determined.
3. The dancer is, therefore, in competition with all other dancers for the attention of that audience.
4. The dancer's success, then, is dependent upon his ability to establish a communication, in turn dependent upon his projection with that audience.

*

Out of these basic facts evolve all the qualities which we assume of dance, for that projection is visual and therefore a function of decor, costuming, staging, choreography and the very "visibility" or broadness of the movement itself. As for dance structure, the "free" audience, held only by interest in the dance, as such, requires climactic developments, individual originality and virtuosity.

legend

CONGO

The CONGO is a very smooth dance, the movement being generated by a small circular motion of the hips, with the feet following through in rapid, small steps. It may be done individually, but often two people will do it together, creating a choreography of circling about each other, as happens in the last two pictures of this set. The man in white shirt, who is also the official leader of the singing, is chanting as he dances.

Folk dancing may run the long gamut from the virtuosos performances of competitive "skill" dances, to the all-inclusiveness of barn dances. But here, too, the purpose is a communication, a relationship, between members of the community.

Both in the theatre dance and in "folk" dance, the dance is self-contained, complete in itself and designed accordingly.

*

A ritual is distinguished by the basic fact that it is not at all concerned with communication between human beings; it represents the effort of a group of human beings to establish a communication with super-human forces.

It assumes that those people involved are agreed upon the value of that effort and are informed as to its nature and techniques. Those who do not understand, or who do not believe, are regarded with varying degrees of condolence, ridicule or contempt, and certainly not with accomodating deference designed tc convince.

"Interest", a primary requisite in our audience, is entirely beside the point. Participation is not only an obligation, but is, to varying degrees, an ordeal. I once witnessed a ceremony during which the congregation simply sat and prayed for about four hours around mid-day of a scorching mid-summer tropical heat. Nobody, not even the priest leading the prayers, even approached exaltation. On the contrary, everyone was obviously bored and uncomfortable almost beyond endurance. I myself remained because it fascinated me in that it made no sense, until I suddenly realized that the boredom itself was a kind of offering, a sacrifice. Certainly this is a far cry from the idea of religion, and especially Haitian Vodoun, as being a form of self-release.

Finally, dance is only part of the ritual and its form is governed by the larger pattern, rather than being contained in itself. This larger "Logic" is known, rather than constantly "visible", and for this reason the dance may seem itself form-less and anarchic.

It is precisely an ignorance of this underlying invisible system and "logic" which has led to the widespread notion that Haitian and similar "primitive" dancing is "uninhibited". On the contrary, it is almost entirely "inhibited", prescribed, and disciplined both in general form and small detail.

DRUM Consecrated to Deity

All drums are baptized and named in behalf of the God to which they are dedicated. The baptism may be more or less elaborate. In this case, the drum (dedicated to AGUET ARROYE, God of the Waters) has been "dressed" in a cloth of blue (colour of the God), which is removed after the ceremony. Directly before the drum has been drawn a "vever" of a ship, symbol of AGUET. The "vevers" are drawn by dropping flour upon the earth so consecrated by the "vever". The offerings are placed: fruits, grain and creme de menthe, the favorite drink of AGUET. After the ceremony, these offerings are consumed by the people who arranged it.

Dancing may occur (I speak of religious dance) in two different contexts: it may be an evening of dance dedicated to a general celebration of faith. A ceremony poses its own particular problems when it comes to defining dance, for some ceremonies include a sort of mock battle between a sword bearer and the priest, and in quality of movement this is certainly close to dance. In any ceremony the thrice turned curtsey of salutes between priest and congregation is certainly a dance-like figure. And there are many such moments which have dance quality. It would be very difficult to draw neat lines of distinction.

In any case, the dances, whether part of a ceremony or part of a dance evening, are an invocation of dieties, and their form, in the sense of length, climax, etc. is in the hands of the Gods, dependent upon their response. It would be presumptuous of the people to themselves determine these elements of form. If it becomes apparent that a certain song is not being successful as an invocation, there will be a switch to another. If, on the other hand, one of the Gods appears, his particular songs must be played, and his dance done, until he goes away, for it would be courting disaster to offend him. Thus, the form of the dance cannot, by the nature of the ritual, be predetermined in these respects.

In all other respects, however, the ritual and the dance is prescribed even to the movements of the Gods themselves. It is, in fact, by the character and style of movement that the deities are individually identifiable, whether in terms of their general bearing or their dance steps. To become "possessed" is not at all to indulge some personal hysteria. It is to assume a discipline, sometimes a highly difficult and wearing one.

Whereas our theatrical dance is the formalized projection of an individual talent and perception, Haitian dance permits only the most minor "personalization" of the traditional forms. There is no indi-

(please turn to page 36)

Here two apprentice priests (the small gourd woven about with beads to make a rattle, the special mark of a Vodoun priest) dance the YANVALOU, the main dance of the RADA cult, associated with the major deities, including DAMBALLAH, the snake-God, whose undulations the dancers imitate.

The three drummers are here seated along one side of the area in which the ceremony and dancing take place. In the extreme foreground stands one of the apprentice priests, as he sways and shakes the sacred rattle in time.

Two action photos of EROS VOLUSIA, the author of this article, and Brazil's foremost dancer. Miss Volusia, interpreter of folkloric dances on stage and in films, author of academic texts and treatises on native dances of Brazil, has also appeared in American films.

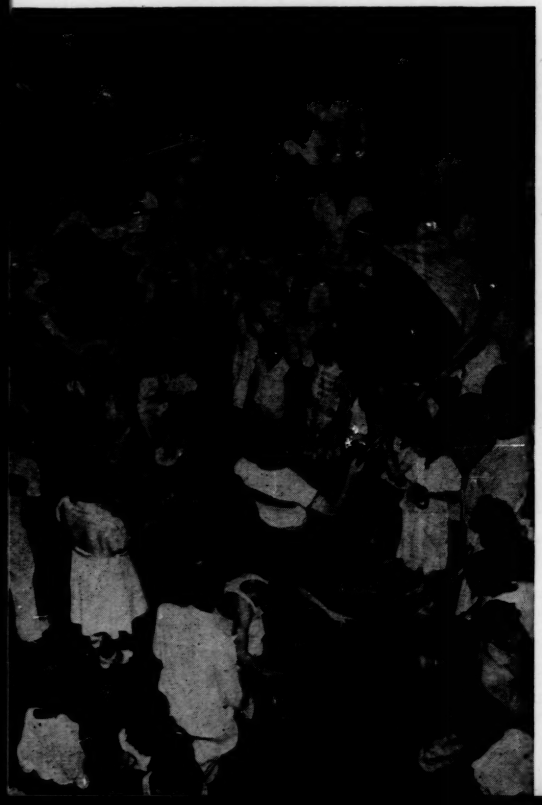
Pictures in brief skirt, beads, etc. are costume for dance based on the batuques and sambas of Bahia and Recife.

Aspects of BRAZILIAN Ethnic Dance

by **Eros Volusia**

in translation from the Portuguese
by Bernardo Segall

The official banner of a FREVO Club is dedicated on the streets of Rio de Janeiro during Carnival. The FREVO is a dance requiring agility, and a touch of madness helps.



IN its many faceted movement and expression the dance of Brazil proclaims the marriage and fusion of the three major racial groups living within its borders. It is because of this fusion that the national personality has assumed a beauty so vigorous, as defined specifically in its dances. It has evolved a pattern which came from Europe and Africa, but the similarity ends at our shores.

Africa itself has had an inestimable influence, not only in Brazil, but in most of the Americas, each of which shows in varied manner, the imprint of African culture.

In north and central Brazil, the principal influences are indigenous; they stem from the Amazonian Indians. If this indigenous influence does not equal that of Africa, at least it modifies it, counteracting the unparalleled stamping and contortion with the straight line and sobriety so typical of the Indian of the interior.

In the south, European influences, chiefly those of Portugal, predominate. But, from province to province, folk dances present varied and changing aspects. Brazil, with the candour of her racial equality, with her instinctively youthful iconoclasms, with her savage and even revolutionary aspects, still bloody from the receding tragedy of captivity and exile (of African and European) recreates and creates a dance, warm from contact with its fertile earth.

★

In colonial beginnings, the white man of Europe, in order to more easily dominate the enslaved African, used to organize an 'election', in reality a staged coronation, with the idea of crowning a black king and queen, who would (by understanding) take their orders from the ruling class, and help to keep their own kin in line.

On the day of this coronation, a great feast took place, from which originated a dance that went by the name of **congada.** This was probably the first choreographic innovation of Brazil's negro slaves. The coronation was a drama which illustrated in dance the tragi-comedy of these miserable beings' own captivity.

Dressed in working clothes and ornaments cast off by their white masters, the negros would gather **en masse** in the village or **fazenda** (farm) and form a **cortege** which filed into the road or street and finally come to a halt in front of a church door, where the coronation ceremony took place.

Some participants in these corteges were dressed to resemble the indigenous Indians, whose songs and dances they made an effort to imitate. The dancers streamed through the streets and roads, with great streamers of paper following them through the patterns of their dance.

Following in the wake of the negro 'queen' were mulatos costumed to imitate the costumes and manners of white women of the ruling class. The congada resulting attained the aspect of a real ballet, and this ballet, depicting the mores of the three racial groups, was really fused by negro artistry.

A type of congada still exists in Pernambuco, where it may be seen sporadic-

BRAZIL

all photographs and captions by EARL LEAF
courtesy of Rapho-Guillemette

ally. Here the number of participants are limited, but the principal figures in the drama have come down unchanged, as have the original patterns and sad rhythms. Hundreds of voices intone melancholy chants to the accompaniment of drums and gongs. Under a crimson canopy move the 'king' and 'queen', and with them the priestesses, carrying the 'calunga' (a small doll, usually black, dressed like the living queen and considered a sacred object). Another dance manifested in a cortege or parade is the **Maracatu,** participated in by soloists and groups, which can best be observed today in the carnivals at Recife.

*

Carnival FEVER and the joy of the crowd on the days of **MOMO,** the improvisation of movement and steps in the streets, this is what gave birth to that most national of Brazil's dances, the **FREVO.**

It has been forty years or more since its origin, which took place in Pernambuco. Its music is swift and happy, its steps almost all executed with bent knees, with the characteristic umbrella in hand held overhead, sometimes down, giving the crowd that executes the dance the appearance of a moving ocean. There is always a soloist in front of the Frevo group, carrying an open umbrella, which is balanced in dancing, and gives the movement its exotic character. The Frevo is a somewhat muscular dance, augmented by the violence of accompanying music, which is played by some weird instruments, wind and percussion.

(Top)—FREVO dancers on the mosaic sidewalk in front of the National Library, Rio de Janeiro.

(Middle) — SAMBA dancers during pre-Lenten street dances in Rio. Costumes and appurtenances bear resemblance to Basque dances with similar hobby horses.

(Bottom)—The costume of the Brazilian Indian is one of the most popular during Carnival. These costumes range from the authentic to the ridiculous. Often these costumes are bought with money saved an entire year for the purpose.

★

BATUQUE and **SAMBA** are names which are almost commonplace in Brazil. ANY collective dance with the accompaniment of hands and feet is called either a Samba or a Batucada.

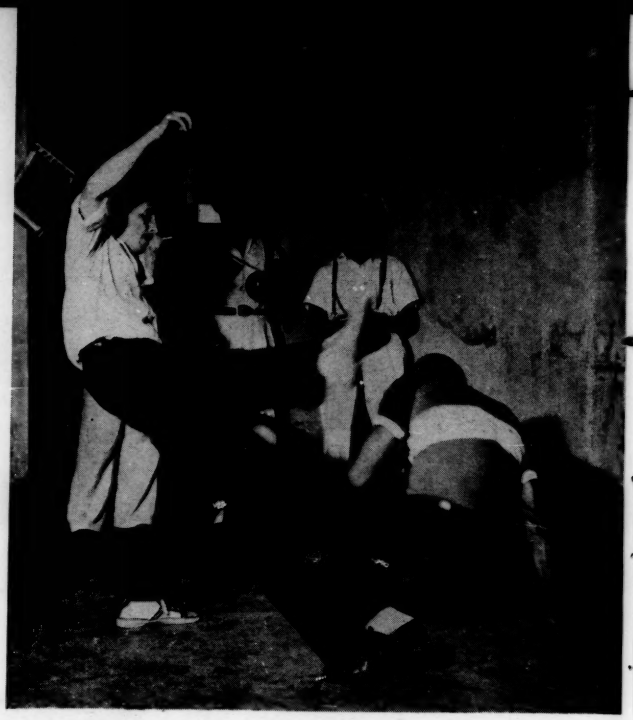
There is, nevertheless, in the state of Bahia (and now, elsewhere) a simulated fight, done to the accompaniment of berimbaus, chocalhos, percussion and voice, a batuque called **CAPOEIRAS.** In Brazil a capoeira is an idiomatic expression signifying a fighting youth.

The Capoeira is an interesting acrobatic dance, done with the feet. Brazilian capoeira dancers, using their native aptitude for fast thinking and physical accomplishment, give great agility and astuteness to the exhibition of this batuque-capoeira

A circle of musicians and contestants is formed; the two adversaries enter the circle, greet the musicians, take a fight-stance, then for a few moments close their eyes as they concentrate on the evocation of a mood. Every capoeira begins with this ritual.

Capoeira is principally rhythmic, performed **without** the concrete blows and thrusts associated with boxing and wrestling, although there is a resemlance to both. Capoeira has jumps and falls, parrying attacks and defenses, until one of the contestants drops out from exhaustion. This is, of course, a dance for men only.

★



An exhibition of CAPOEIRA, a fighting dance. The skill exhibited must prove that the dancer can challenge, attack and defend without ever really damaging his opponent. For this Capoeira, the Berimbau, a typical instrument, is played.

The **SAMBA of Bahia** had its extraordinary birth in the movement of a card game translated to the feet, in which agitated syncopation was attended by the interesting jutting-out movements of adjoining umbilici and bellies among the participating dancers.

SAMBA has many variations, most prominent among them being **corrido, chulado, bate-bau, letrado, corta jaca, balaio, bole-bole, da chava** and **de salao** (salon). Some of the characteristic steps used are the **parafuse,** the **mendinho,** the **balao** and the **peneirado.**

In my opinion, the square dance sambas, such as the **bole-bole** and **da chave** are among the most distinctive and distinguished.

The **bole-bole** is malicious in intent and in action, which consists of rather poetic

The FREVO, given theatrical treatment by the prima ballerina of the Municipal Opera in Rio, Miss Madeleine Rosay.

The Afro-Brazilian Candomble (Macumba) cults are divided into three principal types: Gege-Nago, Congo-Angola, and Cabocle. These dances from the latter group, one of the more "orthodox" branches of the fetishist religions. Swift, rhythmic, spinning movements are employed.

Surrounded by her group of Cabocle adherents, high priestess Maria de Lourdes Santa Rita, performs an ancient sacred Tupi Indian dance, complete with feathers, sacred beads, bow and arrow. The Cabocle sect might be described as 'modern' or 'protestant' in comparison to the more orthodox Gege-Nago sect.

tural atmosphere. These Portuguese dances were first seen in the salon, or drawing room. With successive performance and the passage of time, they gained in momentum and scope and became fused with local colour, as participation in them grew. These **'presepes'** given in the home gradually migrated out-of-doors, where they were presented on improvised platforms and danced in public squares. They are group dances, allowing for a large number of participants, and are performed principally at Christmas, and the theme is, of course, the birth of the Saviour.

The **Bumba-Meu BOI** was also brought to Brazil by the Portuguese. It is performed out-of-doors and danced by young society in the northern and central Brazilian provinces. Dramatic and totemic-like in quality, it has a resemblance to bull-worship in other lands and more primitive societies; it is the opposite side of the coin of bull-fighting and it is done in homage to the animal after which it is named, to wit: the bull.

This **Bumba-Meu Boi** is a play in which local personages are caricatured in the shape of animals, and these may include the local doctor, lawyer, laundress, shoemaker, witch doctor, etc. Some of the figures actually border on the surrealiste.

The principal figure in this dance drama is costumed as a bull. Each participant sings, acts and dances in this ballet which is rehearsed for months prior to its Christ-

(*Please turn to page* 38)

movement improvisation done to challenges from partner or group, in an idiom for which nothing but the American word 'jive' can be descriptive enough. It is thoroughly unrehearsed and spontaneous.

All the members of the samba circle must enter the circle in turn, performing in the center a brief solo song and dance, each verse alluding to the name of the variation. This results in some rather comic effects, both choreographically and lyrically.

The **Samba da Chave** has the same character as the bole-bole; it is the enactment of a story. A key is hidden among the participants somewhere in the circle. A figure emerges looking for the key and he is compelled to improvise and dramatize his disconsolation over the loss of the object, until he finds it at last. This key is hidden, in turn, for each performer in the circle.

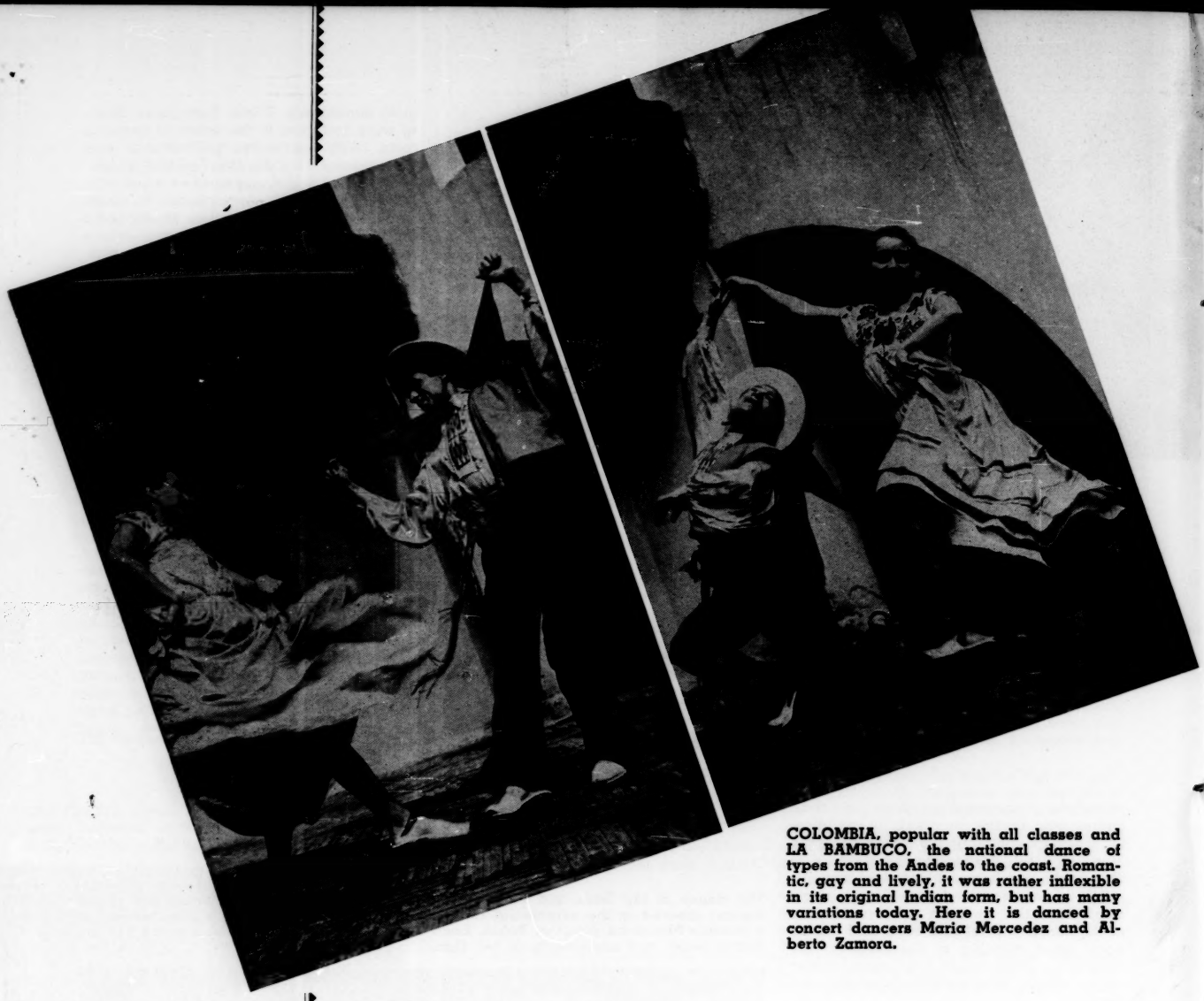
Actually there is a lot of interest in Europe (chiefly in Paris) and in North America for the **Samba de Salao, or Salon,** the chief characteristic of which is the execution of its principal step, a rocking backward and forward in 2/4 time, with a supple, even a lyrical torso, as opposed to other types of samba. In the salon samba, which approaches the courtly dance, the woman bows to her man, and vice versa.

★

PORTUGUESE Influence in Brazil

Pastoral dances brought from Europe by the Portuguese have somehow gained in dynamism from exposure to Brazil's cul-

The dance of the Gods and Goddesses, with the Filhas do Santo (daughters of the Saints) dressed in the ceremonial robes of their Orixas, performing in the terreira of a famous Macumba priest in Bahia. Each dancer wears not only the costume but the sacred fetish and implements of her God.



COLOMBIA, popular with all classes and LA BAMBUCO, the national dance of types from the Andes to the coast. Romantic, gay and lively, it was rather inflexible in its original Indian form, but has many variations today. Here it is danced by concert dancers Maria Mercedez and Alberto Zamora.

The Roof of SOUTH AMERICA

Notes from a Traveler's Diary

by **Gladys Hight**

Fiesta in Otalvo, ECUADOR: The Fiesta of San Juan, the most important festival in this country. The Indians celebrate with wild dancing and much drinking, but the whites and mestizos commemorate the day reverently. Here a religious procession leaves the cathedral and passes sedately through the streets of the town.

COLOMBIA

ECUADOR

VENEZUELA

all photographs and captions by EARL LEAF courtesy of Rapho-Guillemette

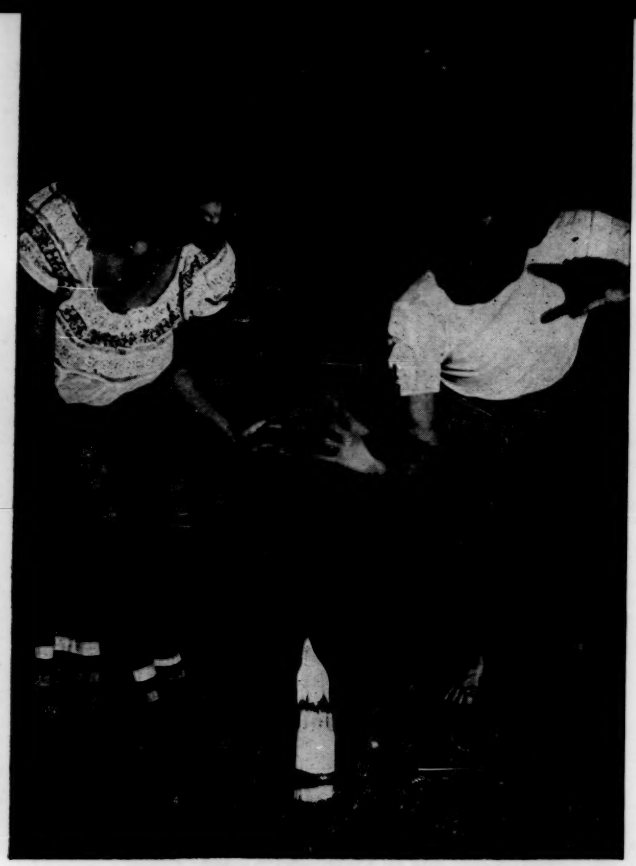
CARNIVAL IN COLOMBIA

I was in Barranquilla at carnival time in February. The charming Swiss manager of the beautiful Hotel del Prado was a real host. As soon as he learned of my interest in native dance, he sent for a guide to show me the typical dance hall, the Carioca. Here I saw natives of every colour from near-white to coal black dancing the Cumbia, which in every aspect resembles those dances I saw deep in the Belgian Congo in 1948.

On the street were long cumparsas, just as in Rio. One group appeared masked in white with beard attachments. They wore toga-like garments and necklaces of bone, presumably animal. These were remarkably similar to those I had seen on witch doctors in Rhodesia. Then along came the Queen of the Carnival in a big American car, dressed in white satin and lots of silver — and she resembled something I have seen in another native place called Hollywood.

On the fiesta of San Juan, the comparsas (groups) converge upon the plaza in front of the San Juan chapel to play native instruments and dance the SANJUANITO, an original Indian dance, now the 'national' dance of ECUADOR.

They dance in a tight little circle, first the typical shuffle step, then a few heavy stomps, then back to the shuffle. At a whistle and a wave of the flag by the leader, the dancers turn in the opposite direction. Directions are termed 'sun-wise' and 'anti-sun-wise'. Costumes caricature the garb of white people, even to the sun glasses.



LA CUMBIA

This is an erotic dance popular with the negro and mulatto populations of Columbia and Panama, especially favored during carnival and various fiestas. A brace of candles is held by one of the dancers while her partner performs highly orgiastic dance-movements around her. This becomes accelerated as the night wears on. The white dancers shown are concert dancers Maria Mercedez and Alberto Zamora.

FIESTA of the VIRGIN of CANDELARIA

Once a year Cartagenians take the statue of their patron saint out of the shrine on the Pota and carry her down the hill to be placed in a small church. Booths made of palm leaves are thrown up all along the way and in them beer and stronger beverages are sold. The entire populace of Cartagena (Colombia) with the exception of the upper class aristocracy, follows the procession down the Popa Hill.

I rushed my automobile around until I had secured a vantage point from which I could see the thousands of men, women and children walking solemnly behind the shrine. It was a holiday and holy day spirit in the crowd, for that night they would dance the Candelaria. This happens only one night a year and I was there to see it.

About 10:00 P.M. I started on foot for the street, which was shut to automobiles, on account of the dancing. The crowds were so thick I could see nothing whatever. So up the mountain I went. Still

no drums, no sign of anything.

I sat on the mountain until midnight. All at once under the silent, starlit sky I saw the flicker of yellow candle light. Here they came, those solemn masses, men, women, children, a candle alight in each hand, marching up the Popa. The throbbing of drums began, followed by the hypnotic swinging, swaying of buttocks and torsos. Candle wax drippings began to merge with sweat, closer came the swaying dancers, men and women—suddenly, it was an orgiastic ritual—the fertility dances of the primitive peoples of the world. Here it was again, this time strangely emerging from the worship of the Virgin of Candelaria.

DANCES of VENEZUELA

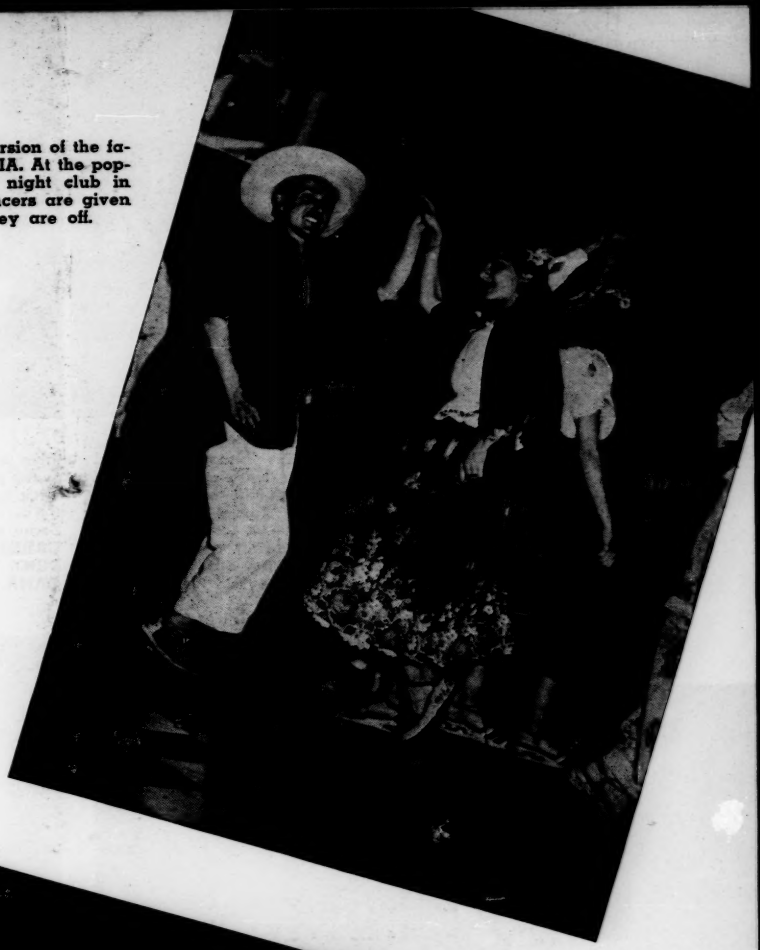
I had come to Venezuela to see the Orinoco River and the unexplored Valley of Ramarata. I had never forgotten the fabulous story of the lost world filmed some years ago based on this region and its folklore. Well, I could take a plane from Caracas to Santa Elena, then two more planes from there before reaching Boa Vista. All this for a problematic bit of native dancing, which I might never see. Of course, I could stand a chance of getting shot by one of the poisonous arrows of the Motelone Indians.

Not until I got on the Orinoco did I hear the sound of drums. Nothing but Crocodiles and jungle and then one day a village of grass huts. Yes, there they were—the Peapocos; breach cloths, amulets of bones and beating out the same rhythms I had heard the Zulus dance to in the Traansval.

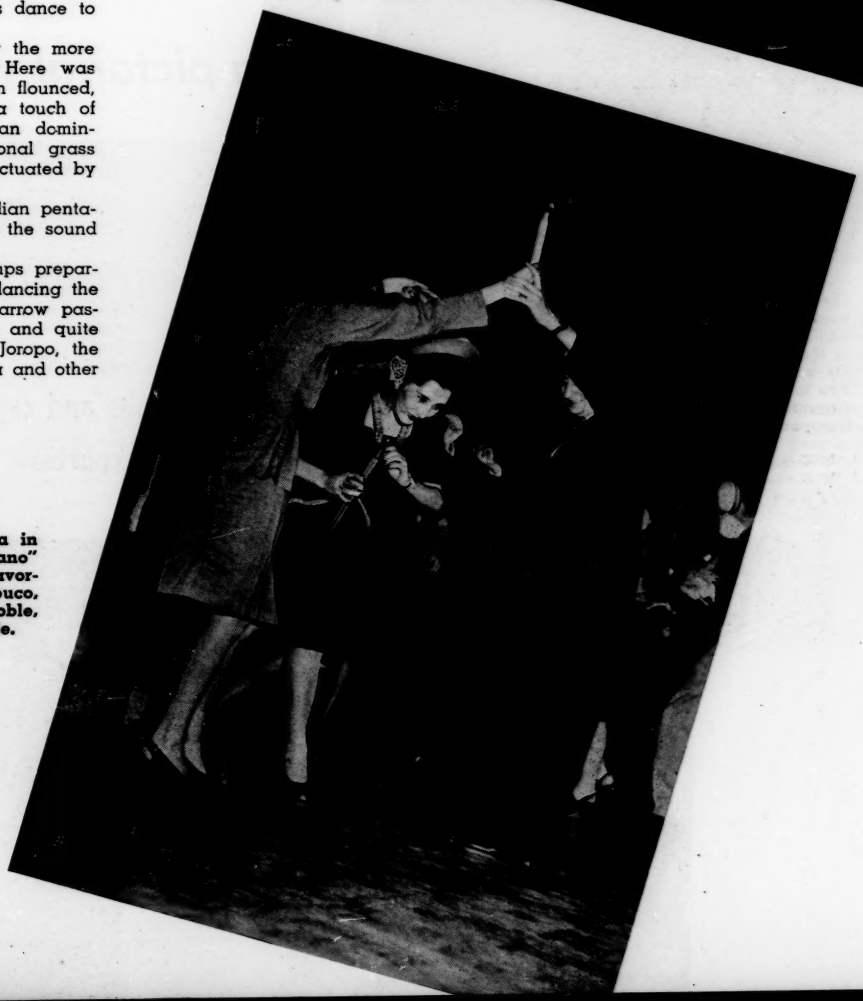
Returning to Caracas, I saw the more European dance, the Joropo. Here was evident the Iberian influence in flounced, skirts, gay ribbons, perhaps a touch of feathers. Sometimes the African dominates and you find an occasional grass skirt. The music is always punctuated by irregular rhythms.

Through the maze of the Indian pentatonic scale you can make out the sound of Africa quite clearly.

Also in Caracas, I saw groups preparing for Carnival. They were dancing the Pasillo, a word meaning a narrow passage way. It is a waltz form, and quite European compared with the Joropo, the Pajaro Quarandoe, the Cumbia and other local dances.



A night club version of the famous LA CUMBIA. At the popular La Reina night club in Bogota, the dancers are given candles and they are off.



Folk dancers of Columbia in typical garb of the "llano" (prairie dwellers). Their favorite dances are the Bambuco, the Guabina, the Pasodoble, the Pasillo and the Mapale.

TRADITIONAL dances of the Pampas performed by student teachers of the National Institute of Physical Education in the typical costumes of the gauchos and their ladies. These dances have been performed in the interior for more than a century, but were disappearing and they were almost unknown in the cities until about five years ago when a sudden revival of interest in them began. These student teachers come from every part of the country; will take these dances back to their pupils.

Some of the most popular El GATO, La CHACARERA, La ZAMBA, El REMEDIO, El ESCONDIDO, El TRIUMFO, El MALAMBO, La MEDIA CANA.

The seven year old craze for the revival of old Argentine folk dance and music began to spread to the aristocratic circles of society in Buenos Aires only two or three years ago. Here are members and guests of the exclusive club El Cardon, organized a few years ago to study and promote (and, incidentally, to enjoy) Argentine folk dancing, most of which has a basis in European (Latin) tradition.

the 'SILVER' Land and

a pictorial with captions

by **Earl Leaf**

all photographs and captions by EARL LEAF
courtesy of Rapho-Guillemette

Student teachers at the National Institute of Physical Education in Buenos Aires, a government-patronized school to train teachers in physical education. Folk dancing is an important part of the curriculum. The PERICON, one of the old dances revived, is illustrated here.

The old fashioned Argentine tango that once swept the world like a cyclone is recollected by an old-time tango dancer, Juan Ain, brother of Casimiro Ain, who performed the tango for the Pope in Rome, in 1924. Today the tango is refined and dull, but it wasn't always so.

ARGENTINA

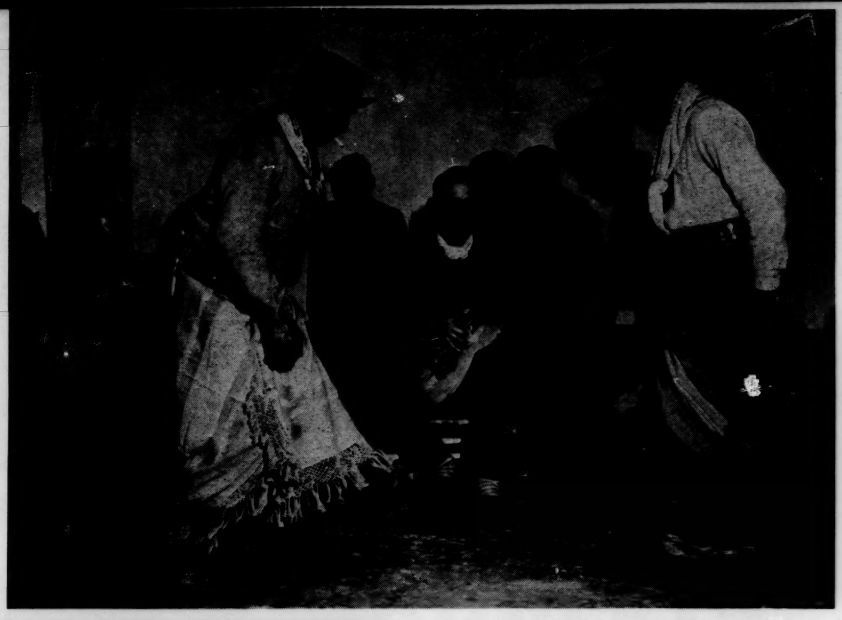
its Dances

EL PALITO, a famous old gaucho dance, performed by one man and two girls, originating in the province of Santiago del Estero. El Palito, meaning 'little stick', is one of the few Argentine dances which has any erotic meaning or significance.

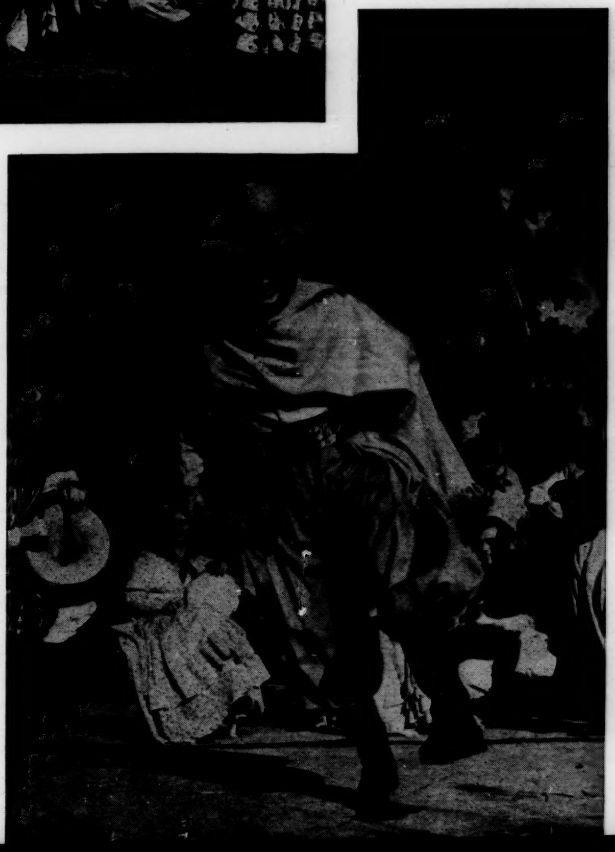
EL GATO is the "grandfather" of all Argentine folkloric dances and the most popular. It is a gay, lively dance with finger-snapping and zapateado.

Gypsies have migrated as far away as Argentina, have preserved their characteristic dances and style, never-the-less. These gypsies, who live in and near the big cities, dance for city visitors.

Many of the Argentine pampas dances originated with the Quechuas, commonly known as the 'Coya' Indians of the Argentine Andes near the borders of Peru and Bolivia.
The BAILECITO, one of the more popular dances, was Indian, with handkerchief added. It is cold: the shadow of an Andean mountain creeps over the valley and a fire is lit to keep them warm.



Most gauchos lead a lonely and unmarried life, as there are few women who can brave the lonely life on the plains. For this reason, many gaucho dances and music are composed for men only. One of the most famous is the MALAMBO, a competitive dance between two men, each trying to outdo the other in the performance of intricate tap-jig steps.



The MALAMBO, danced here by a gaucho (in one illustration) by a student teacher (in another) is a competitive dance, performed by men only.

FIESTA in Copacabana, BOLIVIA, on the shores of Lake Titicaca, celebrating Corpus Christi day. Dancing and music on flutes, panpipes and drums continues night and day, often until merrymakers drop from exhaustion or intoxication. Women, not in special costumes, wear their customary dress, usually with 8 to 12 underskirts of varying brilliant hues. As they whirl, these skirts rise and provide a spinning rainbow of barbaric colour. Most popular dance of the altiplano Indians is the HUAYNO.

the children of Inti

by **La Meri**

Tiger men of the Andes. The tiger dress has been of deep significance to the Indians of the Bolivian and Peruvian altiplano since early Inca rituals. The Fiesta of Corpus Christi likewise corresponds to the Inca festival of Raymi, the day set aside for the full worship of the sun.

The devil dancer must be a feature of every Indian festival in the Andes. The whole costume is rich with silver and semi-precious gems. El Diablo has no greater power in these rituals than mere disposition of fun and sport.

PERU

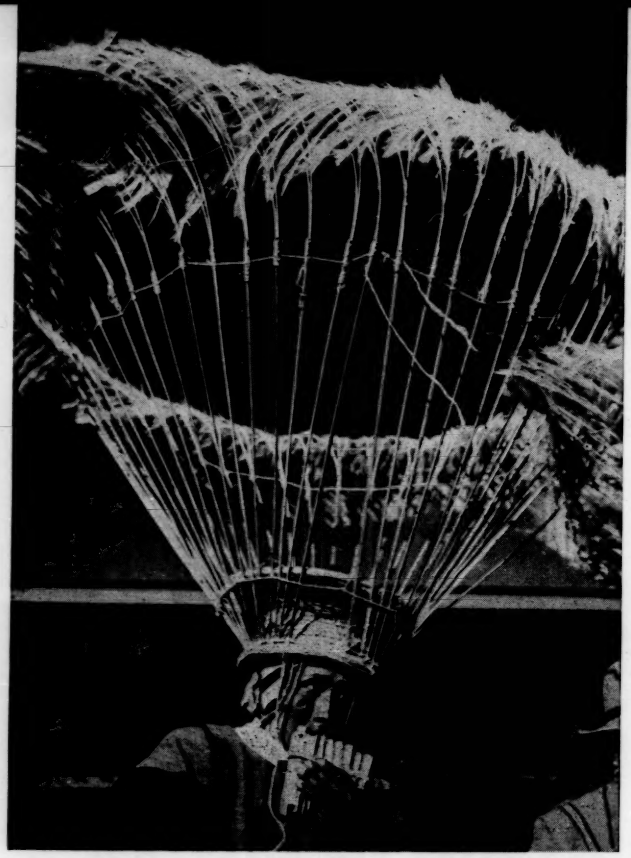
BOLIVIA

all photographs by EARL LEAF, courtesy of Rapho-Guillemette

THE MAORIS of New Zealand sing, in their historical chants, of the 12 tribes which left Assyria in the great westward migration. They tell of their wanderings across Europe and how some tribes stopped to settle in PORTUKERA (Portugal). The description of the crossing of the Atlantic is too poetic to make it in any way clear to us how they accomplished this seemingly impossible feat. Yet we must believe that it was the "Ten Tribes" who founded the civilization of the Mayas and the Incas. We must believe because these people, who helped build the hanging gardens of Babylon and worked on the pyramids of PARAO, have left in the scattered shards of the two great western cultures ample signs of their passing: in the language roots, the arts and crafts, the religion-type, the way of life. It is said that the TIKI, the most typical of the Maori legendary figures, was born on the shores of Lake Titicaca.

Need we seek other beginnings of the Inca Empire? Is this not of a matching color with the people who ruled with a benign monarchial communism the long

The panpipes rank with the flute as the most familiar instrument used in the Andes. These Quechua Indians play alternating notes to produce the complete melody. To produce an air, at least two players are required.



Corpus Christi fiesta at TIAHUANACO near the shores of Lake Titicaca and site of a pre-Inca civilization. Fanciful plumed headdresses adorn the panpipe musicians who are playing the pentattonic scale melodies for their brother Quechua Indians, by now all happy and intoxicated. This head-dress is a caricature of the headdress worn by Indians from the Yungas, the jungle area of Bolivia.

Pacific coast of South America?

Beauty and culture were highly prized by the Incas. Who has not heard of their fabulous gold-craftsmen? Every lovely thing of nature was carved and filagreed in the soft yellow metal whose only value was its beauty. Poets and painters were encouraged and aided. Textile and ceramic arts reached heights rarely attained. Drama and dance were a part of the education and religion, and under the direct patronage of the royal house. In museums and private collections one may view with wonder the woven cloths, the rare jugs, the golden ornaments. In Cuzco and MACHUPICCHU one may admire the architecture and muse on the civic structure. But what of the drama? What of the dance? In fiestas in and about the country fragments of the once-great choreography still exist. In the cities a few proud and devoted decendants of the once-ruling Incas struggle to revive their ancient art.

The conquering Spaniard has left behind him a strange and typical snobbism: to wit, it is to Spain the pride, for the Indian is only a slave. It is unbelievable how strongly there still persists this conviction. Although the modern governments keep some small museums of Inca culture, and encourage somewhat Indian fiestas, it is done, it would seem, largely as a tourist attraction; without the humility of true pride, or the eagerness to re-discover and revive the old arts. Desiderio Garcia Rojas spent a lifetime in travelling from village to village to gather and write down the old tunes. This he did without moral or financial backing; serving as teacher, and often as doctor, to the people who gave him their melodies. He is dead now, and is accorded little or no recognition, and the younger Indian musicians take up the struggle for the preservation of their past glory; a struggle against poverty and indifference.

"How can you do it? Why do you do it?" I asked, appalled at the situation.

"We must keep it alive, for one to the next—from generation to generation so that one day the world will see and understand."

"And you? What do you want for your life's sacrifice?"

"I? Nothing save the knowledge that

I am a link in the chain between the past glory of my people, and the future recognition of that glory."

I went to Peru first in 1928. Leguia was President then, himself highly cultured, he was a man who understood the value of culture. I do not know what he stood for politically, but I do know he was powerful behind the Inca arts. During his time, yearly the government staged in Lima a revived version of the ancient Inca „dance-drama "The Vision of Huiracotsha". I happened to be closing my concert season at the Municipal Theater just before the annual performance of "The Vision of Huiracotsha"; and so I was asked to take the role of soloist in two scenes, "Waraki Tusuy" (Sling Dance) and "Wachi Tusuy" (Arrow Dance). I was taught by an Inca who was at that time in charge of the museum. He told me the tradition behind the choreography, the authority behind the steps.

Huiracotsha was a king who, long before the coming of the Spaniards, had a vision warning him of the conquerors; and so, lest the warning he forgotten, Huiracotsha inaugurated a yearly festival to remember his vision. All took part: the priests of the Sun; the priestesses of the Moon; the warriors; the people; the Inca himself. Needless to say, the warning of the Vision was forgotten, and the festival lost with the Empire. But bit by bit, the modern Indians of Inca country were piecing together the steps of the priestesses' Dance of Libation, the warriors Sling Dance, the Inca's dance with his generals.

Waraki Tusuy is a warrior's dance per-

(*please turn to page* 34)

Typical costumes worn in the comparsa at Copacabana, Bolivia, on Corpus Christi day procession.

GIFTS
PRINTS
STATIONERY
BOOKS ON DANCE
DANCE DESCRIPTIONS

Edna Lucile Baum
119 NORTH CLARK ST.
CHICAGO 2, ILLINOIS
Send for Catalogs

DANCE STUDENTS

buy this **Ballet Technique Book**
Contains barre work: 34 ballet steps, with French terms — English definitions. Also how to execute each step, 34 illus.
PRICE $2.25 plus 20c Mailing Cost
GLADYS HIGHT SCHOOL OF DANCING
153 No. Wabash Ave. Chicago 1, Ill.

EAFIM GEERSH
BALLET BARRE RECORDS
2 two-sided 12 inch unbreakable discs with printed supplement
Used all over the world
Price $14.00. Send remittance to:
EAFIM GEERSH BALLET SCHOOL
3200 Coney Island Av., Bklyn 24, N. Y.

GIFTS FOR BALLERINAS
degas scarves — kerchiefs — stationery book ends — toe shoe flower vases — pins
ballet textbook by lola monnell
authentic classic variations by ann barzel
many other items—send for illustrated catalog
SENIA SOLOMONOFF
54 W. Randolph St. Chicago 1, Ill.

janet—"Dances That Charm"
clearly described routines . . . spectacular show pieces . . . wee folk dances . . . recitatives . . . complete revues . . . lesson outlines.
catalog for postage
janet studio springfield, Ill.

TOMAROFF'S INDISPENSABLE DANCE BOOKS
We have a limited amount of copies of the following books on hand. Order while they last.
Bk. 3—Taps, Musical Comedy, Character 1.50
Bk. 5—Arm Movements, Adagio, Var. — 1.50
Bk. 7—Jumps, Leaps, Turns, Pirouettes — 1.50
SIMPLIFIED DICTIONARY OF DANCING
By Aron Tomaroff _____ $2.50
Over 600 terms in every type of dancing giving the pronunciation, definition, composition, and execution in French, English, Russian.
(Add 20c with order for mailing)
No C.O.D.'s Send Cash or Money Order to:
ARON TOMAROFF
Box 50, Dance Magazine
503 W. 33rd Street, New York 1, N. Y.

Children of INTI

continued

formed with the typical long, wool-woven sling. Wachi Tusuy depicts a hunter of the Otavallo tribe who finds himself surrounded by the Inca's soldiers. This Otavallo dies, ringed 'round with enemy spears, rather than be taken.

I became deeply interested in Inca lore on that occasion, and promised myself to one day find the time to go deeply into the subject. Leguia heard of my interest and called me to his office. I told him my first enthusiasm had taken the impractical form of beginning a long narrative poem. The President disagreed with me as to its impracticality, and offered to publish the poem upon its completion, with special art-work and color-plates of Inca designs. Alas! Shortly after my poem was finished, Leguia's political enemies threw him into prison.

A year ago I went again to the Inca country. As is usual with me, my work was curtailed by advance contracts in other countries. But I did gather new material on dead and living Inca choreography. Gregorio Ramirez Garcia is the present leader of the young artists dedicated to the preservation of their peoples' choreographic art. He has been for many years performing dances gathered by him from lost inland villages. When just a lad he took the leading role in a fabulous revival of the dance-drama of the sinking of the Golden Chain which was presented in the beautiful Jachowitz gardens (Lima) in Leguia's time.

When Huaskar, the first son of Inca Huayna Capac was born, his father caused the goldsmiths to make a golden chain long enough to encircle the sacred city of Cuzco. When Huascar was yet a young man Pizarro set his foot on Inca soil. It is said that the Inca ordered the golden chain thrown into a deep lake rather than have it fall into alien hands.

The traditional Inca steps are somewhat limited but not simple of execution. A doubled floor-beat aids in counter-rhythmic effect, and leaps show virile agility. There are descriptive and ritualistic hand gestures; and each dance has a raison d'etre beyond mere entertainment. Choreographic patterns are filled with meaning. Indeed group dances are generally more interesting than solos. For example the "Inca Tusuy" was originally danced by the Inca himself with a group of five of his warriors. Although the basic steps are simple the patterns are, in all cases, significant. The Inca enters and calls his generals about him. He lauds war as typified by the golden club he carries. With attack and defense he mimics warfare—The attack is then carried outward (in floor design) from the center forces; the defense returns to renew strength which comes **not** from the individual but from the "Hacedor"—the Maker. The club is then dedicated to Inti (the Sun) in a circular floor pattern indicating the celestial orb. The club is lifted to the center, and lowered toward the outer edge (the world) to indicate that only holy war will be waged. At the end the club (war) is abandoned and the hand lifted in salute to the sun (water lifted in a cupped hand).

This is one of the old, nearly-forgotten choreographies. But it is calculated that some 200 different dances are performed at fiestas in the Inca country today. Many of these have their origins in Europe: the Pavan, Quadrille and Minuet are almost unrecognizably transformed; but in the Yawar-fiesta, we can see the Spanish bullfight. Many ancient festivals, coinciding with Catholic holy-days, have been preserved through re-dedication such as the Inti Raymi now celebrated on Corpus Christi day.

The most popular dance in the Andes is the Huayno which is danced all thru the sierras by the modern Indian. It changes style from town to town, but most typical is the way it is performed by couples between Cuzco and Puna.

The "national dance" of Peru is the Marinera, a gay, sophisticated couple dance which plainly shows its Spanish influence (mestizo).

I brought back with me several traditional Inca dances—both ancient one and modern survivals. And I wished with all my heart that I could have brought back also Gregorio Garcia to lend his knowledge to our country. The field is a vast and deeply interesting one for the dancer-researcher who has the time and means for several years study. Kay MacKinnon, Paris educated American dancer, is presently at work on a book on Indian dances in Peru. Together with her husband, composer Cespedes, she has formed a ballet company and presented many original works with balletic technique on Peruvian themes.

As an avant-gardist I found my greatest inspiration in Ecuador. By plane, by car, by jeep into the untravelled ways of this lovely country, as yet unspoiled by tourists. I found among the Otavallo Indians a living poetry. Something of this pastoral nobility I have — with all humility — tried to catch in my newest work "Yaravi". To quote Walter Terry (in the Tribune) it is "not projected by a traditional dance vocabulary. She has, of course flavored her actions with behavior patterns, tempos, the physical bearing associated with the Indians of that region and has sought to capture or to comment upon the emotional qualities inherent in the accompanying song. "Yaravi" is a lament, a love-lament in dance form and it discloses La Meri the choreographer as a sort of ethnological Martha Graham, a new and artistically important role for a gifted artist."

*

Suggested routines for HUAYNO
(pronounced "Why-no")
To music from "Folkways" album

1. Girl's R hand in boy's L hand; both arms hanging down at sides: Step one circling stage — 32 bars.
2. Girl's R hand in boy's R hand, arms as before: Step two circling each

other — 8 bars.
Repeat with girl's L hand in boy's L hand — 8 bars.

3. Repeat last step R and L as above — 16 bars.
4. With step one, girl circles to her R; boy circles to his left — circle stage crossing up center, again down center and meet center stage: arms as before — 32 bars.
5. Girl's R hand in boy's R hand; arms as before: Step three circling each other — 8 bars.
   Repeat with girl's L hand in boy's L hand — 8 bars.
6. Repeat last step R and L as above— 16 bars.
7. Repeat first step: Both bend forward at waist for 4 counts, then back at waist for 4 counts — 32 bars.
8. Repeat second step with girl's R elbow crooked in man's L elbow (8 bars) then arms vice versa (8 bars).
9. Repeat step one with waist bend as in step seven — 32 bars.
10. Repeat step three; arms as in step eight — 16 bars.
11. Repeat above — 16 bars.
12. Repeat step one to circle stage and exit.

Four basic steps which appear in Inca dances, both ancient and modern.

1. A shuffling-running step: one step on each beat of the music.
2. A double-beat step; i.e. beat step R, hop R, beat L step L, hop L.
3. A single-beat step; i.e. step R, beat L, step beat L: repeat — **not** alternating.
4. Side-together step; i.e. step side R, step L to R: repeat.

On these four steps are arranged varying floor patterns, as well as the typical movement of arms and hands.

Regional Dances of Mexico

continued

foot movement is so slight as to be difficult to follow, sometimes vigorous and highly complicated, involving movements of the whole body, perfect rhythm, balance and timing, and often calling for fantastic leaps, almost always straight up, rarely on the horizontal. Indian music was largely a matter of rhythm and had little of what we consider melody. Musical instruments consisted of many types of flutes and drums, of rasps and rattles, but no stringed instruments. This music, as well as the dance, depended on sharp changes of rhythm for variety and effect.

With the arrival of the Spanish, stringed instruments, especially the guitar, immediately became popular, and since then the Indians themselves have evolved several stringed instruments. Most important of these is the "concha", a guitar-like instrument made of the shell of the armadillo, and used by the "concheros", a modern, organized group of ethnic dancers. Spanish instruments and influence have, of course, made a drastic change in native music, even in remote villages, where the Indians still have not accepted the Spanish language. But the music change has brought little or no change in the dance form or steps.

Fortunately the early missionary priests recognized the importance of the dance to the Indians, and did not attempt to stamp out its use in religious worship. The converted Indians — with the help of the priests — simply changed the chants to prayers and offerings to the Christian saints. A good many new dances were added, depicting the lives of Christian saints, or the growth of the Church. Most widespread and important of these in present day Mexico, are "Los Santiagos", and the Dance of the Moors and the Christians. This last tells the story of the eviction of the Moors from Spain, which was finally accomplished only thirty years before the conquest. Other new dances evolved that were of an historical, rather than a religious nature. A good example is the famous Plume Dance of Oaxaca, which tells the story of the conquest, ending happily for the Indians in the conversion to Christianity of Montezuma and his nobles. All these dances vary widely in different regions.

Most of these post-conquest dances are simply new, christianized versions of the ancient Indian conflict dances, such as those depicting the daily conflict between Day and Night, the constant struggle of Good and Evil, the legendary battles of the various gods for supremacy.

Some of the dances that developed in the first century after the conquest, and are still danced, were of a secular nature, inspired by the Indian sense of humor. For example, the Indians, who always danced barefoot or in soft shoes, found the Spanish dancing with its exaggerated heel-tapping, very humorous. So they invented a dance called "Los Gachupines" (a derogatory name for Spaniards) in which they burlesque the Spanish dance.

In the advanced culture of the plateau region of pre-conquest Mexico, a theatre had developed, or was in process of development, somewhat along the lines of the Greek theatre. Dramas were mimed on an outdoor stage, in a terraced amphitheatre, with a group of chanting dancers fulfilling the purpose of the chorus in the Greek theatre. While most of these dramas were religious, some were humorous or burlesque in nature, and intended only for the entertainment of the people.

This institution too, was taken over and used by the early missionaries. Due to language differences it was difficult for the priests to communicate with the Indians, a great hindrance to conversion. But it was easy to teach them to enact a drama, so many of the ancient dramas

Order Your Routines From
BILLY TRUEHART
15 YRS. SPECIALIST in MAIL ORDER ROUTINES and COMPLETE RECITAL IDEAS
(Radio's Original Tap Dancer and Teacher of Dancing Star ANN MILLER)
All Types Dances—Free Catalog of 200 DISTINCTIVE ROUTINES
333 N. Madison Ave.
Hollywood 4, Calif.

ORIGINAL ROUTINES
by mail
Novelty Tap, Ballet, or Character Dances
Over 100 graded dances, clearly described
Send for Dance list
MERCEDES FITZGERALD
established since 1920
Box 236, Dance, 503 W. 33 St., New York 1, N. Y.

ELSA GREENWOOD
NOVELTY SONGS AND DANCES
My latest number
"THE SEWING BASKET BALL"
Music and lyrics _____ only 1.00
90 CLINTON AVE., NEWARK, N. J.

KAMIN DANCE BOOKSHOP
PAS DE DEUX — The Art of Partnering — ANTON DOLIN
Illus. with photos and sketches _____ $3.50
1365—6th Avenue at 55th St., N.Y.C., CI 5-7955

TWILIGHT MEN

Intimate, revealing, shocking novel.
$2.50 at bookstores
Greenberg, 201 E. 57 St., New York 22

CLASSIFIED ADVERTISING

SEVERAL DANCING TEACHERS WANTED: Good salaries, teaching experience not necessary. Address Floyd Ward School of Dancing, Ward Building, Lynchburg, Virginia.

ACTIVE PARTNERSHIP available in successful, established ballet and tap dance school. N.Y.C. vicinity. Box 307 Dance Magazine, 503 W. 33 St., N Y. I, N.Y.

FEMALE PARTNER for 1st class engagements, concerts: toe, adagio, acrobatic; 5 ft., 85-95 lbs., free to travel, serious worker. Write John Dias, 862 8th Ave., N.Y.C. References on request.

Basement Studio For Rent; now or Sept.; Bklyn.; PResident 4-0318.

PARTNER, lady, wanted to establish studio in New York City and to compete in dance contests. Box 395 DANCE Magazine, 503 West 33 St., N. Y. I, N. Y.

THE AMERICAN RUMBA
An illustrated Text-book of the Cuban dance and its newest American developments as compiled by The American Rumba Committee.
A 48 page book with 35 action pictures and 15 charts and descriptions.
$1.00 per copy
Write:
THE AMERICAN RUMBA
care of DANCE Magazine
503 West 33rd St. New York 1, N. Y.

TAP-A-MAT

LIKE *Dancing* ON A CLOUD

Now you can practice tap steps anytime, anywhere, without fear of marring floors or disturbing folks downstairs. The TAP-A-MAT is the answer to a long felt demand of teacher, student and professional. It can not slide or creep — it gives a sharp, clear tap sound — it minimizes the transmission of tap sounds through the floor. The smooth, hard dancing surface is a fibre composition made to take rough treatment. Laminated to the underside is a specially designed "waffle" finish sponge rubber backing that retards the transmission of sound and at the same time prevents sliding or creeping. Two or more TAP-A-MATS can be placed together and they will remain side by side as though bolted together. The TAP-A-MAT works equally well on any type of floor — rough, smooth or carpeted. Constructed of a single rigid piece (two feet wide by four feet long), it can easily be stored in any closet when not in use.

- **Saves Your Floors**
- **Light in Weight**
- **Durable**
- **Retards Noise**
- **Non-Skid**

Cut-away view of underside of mat showing air spaces of special "waffle" finish sponge rubber backing.

Write for name of nearest agent.

Dealers write for attractive offer.

Warburton Specialty Co.

1984 Jerome Ave., New York 53, N. Y.

Your ad in DANCE MAGAZINE reaches the greatest concentrated group of dance enthusiasts of all time. Write for rates today.

were converted into Bible stories. For instance, the setting of the dance-drama of the birth of Huitzilipochtli, referred to earlier in this article, was utilized as the Garden of Eden, and the story of Adam and Eve enacted. According to one early chronicler, this one almost backfired at its first performance. To the Indian audience Adam and Eve's desire for knowledge, and their plucking of the fruit which was after all, a gift of the Earth Mother, was quite natural, and they considered God most unjust, and Himself meriting punishment for driving them out of their own garden. The script had to be changed to make the disobedience more obvious and reprehensible.

Once language difficulties were more or less overcome, the theatre was allowed to die, but the dances were still tolerated by the conquerors, as being too firmly entrenched in tradition to die so easily. And the dances have survived through four centuries. The Indians of the back country are almost all poor, so that they must often improvise costumes from what materials they can find. Sometimes these costumes are of richer material than the people can afford to wear, sometimes they are cheap, but always they are colorful and dramatic. Bits of mirror may be used as substitutes for the crystal and jade ornaments of the ancients, but they are used effectively. And the Indian dance is still a breath taking spectacle as well as an exhibition of dancing skill.

Many Spanish folk dances have been adopted in regions where there was more early contact with the conquering race. One of the most popular is the "sandunga", which has even become a part of the week-long ceremonial of marriage among the Zapotecan Indians of the Isthmus of Tehuantepec. This ceremony, like the Indian's present religion, is a combination of Spanish-Catholic custom and old Indian rites.

In all rural regions of Mexico, in mestizo as well as purely Indian communities, the dance is an integral part of life. Boys learn to dance almost as soon as they can walk, and dance groups go from one village to another to perform at festival time. The music for most dances now is also a combination of Spanish and Indian influence, and they use both Indian and Spanish musical instruments.

In the present day regional dances, the dancers rarely chant, as in pre-conquest form. Either the chants are sung by the musicians, or the dancers take dramatic attitudes and go through long dialogues between the various movements of the dance, in order to clarify the story depicted. Some dances however, have no dialogue, but are danced solely as spectacles of costume and movement.

One of the simplest and most effective of these is the "Dance of the Quetzales", performed by various tribes of the sierras. The **quetzal** is a bright, plumed bird of the macaw family, now extinct in Mexico, but still found in Central America. The costume is usually black or white and red velvet, and the headdress is a huge spoked wheel of bamboo or cardboard, laced with bright-colored ribbon or strips of paper, and attached in a front toward back position, to a conical cap, which ties under the chin and holds the wheel above the face.

The dance, to flute and drum, consists of short, high steps, with frequent changes of rhythm. But the important feature of the dance is the pattern of movement, the close weaving of design with the great headdresses.

The first movement is in long lines, with the dancers well separated and the steps exaggerated. The dancers then close into a compact square of separate lines, which cross each other back and forth in a basket-weave pattern. On a change of rhythm in the music the square becomes a multiple circle, and again the weaving design is repeated. The dance may go on for hours with variations on these movements — change in the size of the square or circle by altering the number of lines of dancers, or flattening the square to a rectangle. But in all the movements the brilliantly beautiful headdresses mark the pattern, in imitation of the grace and beauty of the sacred quetzal.

No country in the world can compete with Mexico in the variety, complexity and beauty of regional ethnic dances.

social and ritual dances of HAITI

continued

vidual virtuosity in the sense in which we know it. In fact, when the movements of an individual begin to take on a character which exceeds, in some way, the rather steady, unspectacular norm, it is a signal that he or she is becoming "possessed" by one of the deities that the person's identity is being dispossessed by the spirit of a God who wishes to temporarily inhabit and assume their physical body. All the subsequent activities of that body are attributed to the God. It is the God who is the virtuoso, not the human being. And it is a fact that almost never can an individual, in a "normal", unpossessed state duplicate the astonishing feats of balance, speed, coordination, etc. which characterize the possessed state.

There are a number of things which are true of the dancing in general. One may join in the dancing at any point during the drumming. Although there is no choreography in the sense of a floor plan, the dancing rotates in a counter-clockwise direction around the sacred center pole. There is no set pace for this rotation. Some dancers may stop and temporarily address their dancing towards the drums,

while the others continue.

Each dancer dances virtually independently of the other dancers and is cued by the drums and the singing. There may be, occasionally, a pairing off, so that two dancers will mirror each other's movements. But they never touch one another, nor is it a question of one of them "leading". Such a pairing off is "accidental" in the musical sense, and either one of the pair may resume his or her complete independence at any time.

Since it is a communal activity, the movements are simple, so that they can be performed both by children and by men and women of 50 and 60. They are also small, not only because they are performed in crowded quarters, but because the dances must last from five to seven hours or longer, and if the movements were too demanding of energy, the dancers could not endure that long. These characteristics, which spring from the very nature of a communal ritual, are in complete disaccord with concepts of theatrical dance.

*

The detailed description of the dances which follow is made on the basis of my observations in my district, the plains outside of Port-au-Prince.

Vodoun is not a centralized system, and although it has a certain general continuity throughout the country, there are definite variations, in details, from locale to locale. It stands to reason, for example, that in the plains, Azzacca, the God of Agriculture, would be a highly developed character, whereas on the coast Aguet, the God of the Waters, would be the most evolved deity.

When a ceremony is performed for a specific purpose or deity, the dances are specifically appropriate to that deity. In a general evening of dance, the whole pantheon of Gods is covered, according to a certain hierarchical order, which, in my region, proceeds as follows:

RADA CULT

YANVALOU: performed for Damballa, Erzulie Freda, Legba, Loco, etc. with corresponding songs. This is a slow dance based on a total undulation of the body, which seems to begin at the knees, mounts up through the spine and shoulders, and finally the neck and head. It begins with the body vertically erect, but sinks lower and lower, the knees and back bending more and more , until it reaches a sort of squat. The feet carry the body forward with a simple shuffle virtually by inches.

ZEPAULES: performed for same Gods as above.

This is much more rapid as a dance with most of the action in the shoulders, which move up and down in coordination with the foot work. The back is straight.

MAIS: This dance is particularly associated with Azacca, God of Agriculture, and is predominantly a foot dance, a hopping somewhat similar to a European folk dance step. The rest of the body is inactive, and its stillness or rigidity is in sharp contrast to the rapid foot movement.

NAGO: There are two separate Nago beats: one is the Nago, grand coup; the other is the Nago Chaud. The Nago grand coup is always used as a salute to Ogun Feraille, God of Power, and is danced with a powerful, grinding, alternate rotation of the shoulders. The Nago Chaud is very rapid, with an intense drive in the drum beat. This, too, is a shoulder dance, but the stepped-up pace makes it a kind of shaking tremor, which superficially resembles the rhumba shoulder shake. In Nago Chaud, however, the movement originates in the back of the neck (rather than involving the chest, as in the rhumba) and the back and spine are rigid. This dance is often done with a large handkerchief, folded into a triangle, held out in front and stretched taut. The feet move in very small, smooth, even sliding steps, and it is very effective to see the handkerchief gliding very smoothly through space while the shoulders keep up this tense tremor.

GHEDE: (Sometimes included in the Rada cult; sometimes considered separate.)

This is the God of the cemetery, of the dead, but he has many aspects, in the way that Hindu deities have varying aspects for he is also the protector of children and is apparently, although this is not precisely formulated, the bringer of life. The word "Ghede" is, itself, derived from the Egyptian, as are other words involved in his ceremonies, and there is every reason to believe that it represents a development and variation on the Isis-Osiris myth. Certainly such an interpretation would be supported by the fact that the dance of Ghede, God of he Dead, is the only really sex dance in all Haitian dance. The movements are entirely concentrated in the pelvic region, and consist much of what we would call "bumps" and "grinds". It must be added, however, that Ghede is far from sinister. On the contrary, he is highly impertinent (well, death doesn't have respect for anyone) and shows his disdain of men's pretensions by systematic mischief and deliberate efforts to shock and upset him. Thus the Ghede dance has about it always a sense of play, of poking fun at sex itself, and this undecorous, childlike frivolity takes away from the dance any possible weight of obscenity.

CONGO: (a separate cult)

The dance advances, sometimes slowly, sometimes rapidly, on one leg, with a hip rotation. The back is straight, the arms stretched out to the side. The upper part of the body is held in this posture and is carried smoothly, without rhythmic repercussions, by the activity of the lower part of the body.

PETRO: (another cult, with undertones of violence.)

The dance consists of rather violent foot work, done rapidly, with weight being brought down hard on the back leg, which gives the dance a sort of pitching back movement. The arms are sometimes bent back, the hands, palms up, resting on the back just below the waist. And they are sometimes thrust out in front, and make very rapid pushing-away movement.

*

This is only a very partial list of the Haitian ritual dances. Altogether, the country

Barney

DANCE FOOTWEAR

The Choice of
World Famous Dancers

TAMARA TOUMANOVA
INTERNATIONALLY FAMOUS
BALLERINA

LOOKING FORWARD
IN MEETING OUR MANY
FRIENDS IN PERSON
AT THE CONVENTIONS.

IN NEW YORK
Dance Educators of America

IN WASHINGTON, D. C.
Dance Masters of America

Write for new 1949 Brochure

Barney

"The Finest Name in Dance Footwear for over a Quarter Century"

634 EIGHTH AVENUE (at 41st St.)
NEW YORK CITY 18, NEW YORK

"Prompt Mail Order Service"

Look to Leo for
The Finest
DANCE FOOTWEAR

EVERLAST TOE SHOE

With famous "rainbow arch." Special on-the-square design eliminates cramping of toes. Available in pink, white or black satin . . . all sizes.
Add 25c for ribbons **$5.25**

THEO TIE TAP SHOE

Genuine black patent leather wood heel. All sizes . . . A to D width. Also available in white.
Students' model only, $4.45 **$5.35**

NATURE SANDALS

For esthetic or interpretive dancing. Soft, pliant, with elastic fasteners and fine elk soles. All sizes.
crepe soles $1 extra **$1.15**

Full line of Leotards, Tights and other dancewear for Immediate shipment!

"Due to a printer's error, our all-wool tights were listed in the April issue at $4.95. Sorry, but the correct price is $5.75."

ADVANCE Theatrical Shoe Co.
32 W. Randolph Chicago 1, Ill.

KATE SHEA
Costume Fabrics
Feathers & Accessories
Specialists in Woven Top Cellophane
Send for New Price List
112 West 44th Street
New York City

Everything for dancing feet!
Featuring the only
NOI-Z-LESS TOE SHOE
Write for Free Catalogue
LEN & SALLY
DANCE FOOTWEAR ★ ACCESSORIES
637 West 43rd Street New York 19, N. Y.

is so rich in dance forms that their investigation and enumeration would be an immense labor. My hope is that this short article succeeds in giving an indication of the special character of religious dances, on the one hand, and that it indicates that the hysterical pelvic cliche which presumably represents West Indian, including Haitian, dance in theatres and night clubs here, lacks totally the disciplined form and variety of the dances themselves.

Aspects of the Ethnic Dance in BRAZIL

continued

mas execution. The libretto is concerned with the trial, crucifixion (implied, not performed) and resurrection of the bull — an interesting adaptation of pagan and Christian ritual.

These two, the **Bumba-Meu Boi,** and the **Presepes,** are the two most important group dances of European origin in Brazil.

★

FETISH Dances

The fetish dances of Brazil are so varied and numerous as to easily fill a book. The Negro and the Indian, reduced to slavery and allied through mutual misery, allied themselves in joint cults to their several gods, prayed together, and eventually established a point of contact in fanaticism, and consequently in dance.

The white ruler came into later contact with these phenomena, chiefly out of curiosity. He was looking for diversion and found the indigenous and transplanted ritual irresistible. He, too, became influenced by the mores of these cultures and today what one finds in fetishist and macumba centers in Brazil are aspects of Brazilian dance which are a consummation of racial and religious intercourse. So interwoven are the cults of the white, negro and Indian that there is little distinction beween them; what we have here is a uniquely, Brazilian phenomenon of art, religion and culture.

These fetish dances, aforesaid, vary in expression and movement, depending on the appearance and descent of the chief or priest, and in accordance with the deity desired and evoked by the community.

The place where these ceremonies take place are called 'terreiros'. The priest is the father and the priestess is the mother of the terreiro, and the other women who assist in the ceremonies are called 'yayos'.

To become a yayo, an apprenticeship, varying from six months to any number of years, is required. These priestesses sing and dance entire nights through. During such functions, they wear white vestments of great beauty and originality of design. Their skirts and blouses of lace are prepared in aromatic starch and their bodies, before such ceremonies, are bathed in scented leaves. The music accompanying these rituals consists of several drums, sacred objects all of them, having varied tones. They are played in varying tempos, and they harmonize notably. Choral chanting and clapping of hands complete the orchestration.

The robes of the terreiro chiefs are varied, but are generally regal togas, ornamented with feathers and beads.

The dances of the yayos are called **'vania'** and are composed of a given **'corima'** (a corima is the name of a song or verse dedicated to a particular deity) which seems to transfix the atmosphere with electric intensity. It is an ensemble in which each dancer performs in a different rhythm without reference to a specific choreography or sequence.

Each dancer reacts individually to the facial expression and gesture of the priest or priestess, advancing, recoiling, sometimes aggressive, and sometimes proceeding into trance, one after another, each displaying the movement characteristic of the deity which is supposed to be in possession of the dancer's body.

This, in brief, is Afro-Brazilian choreographic liturgy.

dancers' bookshelf

continued from page 6

"readable" book lacks in authentic research background.

A very unusual book, therefore, is this latest volume by **Edwin Denby,** made up of short essays on a multiplicity of dance subjects. This book bristles with absolutely authentic data, written at the time of performance for his reviews which appeared in the New York Herald Tribune, and it is also one of the most remarkably easy books to read. You become engrossed in whatever subject he mentions, and the pages skim past as you savor again the enjoyment of performances you have seen, and visualize immediately those you have not.

A serious, sincere criticism of an artist and performance by someone well-acquainted with the art of dance, and capable of putting emotional as well as objective observations into words is able to create in the mind of the reader a sensation not unlike that experienced by seeing the performance.

Years ago the East Indian writer, Coomaraswamy, said of the critic that "he must prove his case . . . by creating a **new** work of art, **the criticism.** His audience, catching the gleam at second-hand . . . has then the opportunity to approach the original work a second time, more reverently." **Such a critic is Mr. Denby.**

But this work contains much more than criticism: it explains and describes many facets of dance as an art and entertainment. It will come as a revelation to non-dancers interested in the art from an audience viewpoint; and it is, or could be, a liberal education for dancers. His definitions as contained in the first chapter, **Meaning in Ballet,** are illuminating; and the **Addenda** which contains his essay on **A Briefing in American Ballet** (the emergence and development of the American Ballet idiom) alone would make the book worth owning.

There are 432 pages including a cross index, and eleven chapters, including: **Ballets in Recent Repertory, Dancers in Performance, Seasons in Retrospect, Events of earlier Seasons, Ballet Music and Decoration, Ballet in Books, prints, photographs and films, Modern Dancers, Dances in Exotic Styles,** and **Dancing in Shows.** A valuable and fascinating book.

Dorathi Bock Pierre

★

MUSIC AND THE DANCE,
For Lovers of the Ballet, by **Edwin Evans.** Pub. by Herbert Jenkins, Ltd., London.

This small book has an **Appreciation** by **Ninette de Valois,** and a **Memoir** by **Dyneley Hussey.**

The book itself consists of a half dozen essays on music and dance, written by one of England's foremost music critics, who was also a great lover of ballet.

Edwin Evans, who died in 1945, was a staunch supporter of ballet, and an inspiration to many young English dancers when most critics and especially musicians, were critical without knowledge of their subject.

Mr. Evans became a great friend and invaluable assistant to Diaghileff, and was in no small measure responsible for the success and help Diaghileff received in England. Of this association, Mr. Evans said "**I am the Buffer State.**" Every dancer who uses music could read these essays with considerable advantage for useful information. The six essays have many sub-heads, but the titles of the essays include: 1, **Music and the dance, a partnership;** 2, **Guidance in the choice of music;** 3, **Some ballet music;** 4, **Some composers of ballet music;** 5, **Some suggestions;** 6, **What is ballet music?**

D. B. P.

★

THE ROUND DANCE BOOK
A Century of Waltzing, by **Lloyd Shaw,** with over a hundred old-time American Round Dances and Circle Mixers. Pub. by **The Caxton Printers,** Ltd., Caldwell, Idaho.

Lloyd Shaw's first book, **Cowboy Dances,** has become the recognized handbook for Western Square Dances. Now, in this new book he has a worthy companion authority for Round Dances.

Lloyd Shaw writes with infinite knowledge and patience and infectious good-humor. He gives detailed explanations and directions, and even in the reading you savor the good-will and enjoyment of the dances themselves.

No more fascinating dance literature exists than the very old books on social dancing and innumerable tracts for and against the practise. Mr. Shaw includes a chapter on these old sources. He also devotes a chapter to the history of the Waltz from about 1843 to the present. The last chapter is titled **Sober After-**

AUBREY HITCHINS

BALLET ONLY

BALLET

SPECIAL TEACHERS' MATERIAL COURSE
JULY 5 THRU JULY 16

SCHOOL OPEN ENTIRE SUMMER
DAILY CLASSES — GRADED

AUBREY HITCHINS, DIRECTOR
112-116 WEST 89th STREET
NEW YORK 24, N. Y.
Tr 3-0515

Internationally known

GLADYS HIGHT

School of Dancing
Established 1920

TEACHER'S COURSE

August 1st thru August 12th . . . $75.00 complete

40 hours work. Complete Ballet. 50 Routines of all Types of Dance.
Tap Novelty Revue. Free notes on all work. **TEACHERS CERTIFICATE.**

Write for details: 153 No. Wabash Ave., Chicago, Ill.

Telephone: Dearborn 2-3354

NEW YORK'S FINEST PROFESSIONAL TRAINING

SUMMER NORMAL SCHOOL FOR TEACHERS AND STUDENTS
JUNE — JULY — AUGUST

TAP BALLET TOE MUSICAL COMEDY
CHARACTER ACROBATICS LIMBERING SPANISH

Mail Order Routines

For Teachers and Out of Town Students.
Latest Descriptive List Sent Upon Request.

JACK STANLY
SCHOOL OF THE DANCE

1658 BROADWAY AT 51st STREET
New York 19, N.Y.—COlumbus 5-9223

San Francisco Ballet School

HAROLD — LEW — WILLAM
CHRISTENSEN

236 van ness avenue
san francisco, calif.

SUMMER SESSION FROM JULY 5th to AUG. 25th

underhill 1-4422

SCHOOL OF AMERICAN BALLET

Four Weeks Summer Course
July 11th to August 5th

Summer Course Faculty:
ANATOLE OBOUKHOFF **MURIEL STUART**
YUREK LAZOVSKY **ELISE REIMAN**

Write now for Summer Circular

637 MADISON AVENUE **NEW YORK 22, N. Y.** **PLaza 5-1422**

MAKE YOUR RESERVATION TODAY

TAKE OFF TIME FOR YOUR . . . . . "Holiday in Hollywood"

AUGUST 1st to AUGUST 8th
DANCERS' INTERNATIONALE CONVENTION

- ★ New Headquarters for the finest in Teachers' Material and Television Techniques
- ★ Around the World on the Good Ship Joy: Idea for your Recital
- ★ World Renowned Faculty
- ★ Hollywood's Latest Tap, Acrobatic, Ballet, Toe, Baton, Flag-Swinging, Social Exhibition Ballroom will make you the Talk of the Town
- ★ Teachers and Professionals are still excited about the last "Holiday in Hollywood"

WRITE or WIRE A DEPOSIT FOR YOUR RESERVATION TODAY to . . .

CURTISS & CLARE Featured Tour

DANCERS INTERNATIONALE

Attn. Charley Baker, Pres., 831 So. La Brea Ave., Los Angeles 36, Calif.

BALLET ARTS

FACULTY

EDWARD CATON, MARGARET CRASKE, AGNES DE MILLE, CHRIS VOLKOFF, DOROTHY ETHERIDGE, LISAN KAY, VERA NEMTCHINOVA, YEICHI NIMURA, PAUL PETROFF, ANTONY TUDOR and SONIA WOICIKOWSKA.

SPECIAL SUMMER COURSES

BALLET ARTS "61" Carnegie Hall, N.Y.C. 19 • CO 5-9627

CHALIF

FRANCES L. CHALIF — AMOS L. CHALIF
DON FARNWORTH — EDWARD SINCLAIR
JAMES DONNELLY — PACO CANSINO
RUTH SPINNER — JEANNE PETERSON
TASHAMIRA

DANCERS — LOOK AHEAD
PLAN NOW FOR SPECIAL SUMMER COURSES
JUNE 6th THRU AUGUST 26th

SPRING RECITAL MATERIAL

• • •

WRITE FOR NEW EXCITING DANCE ROUTINES BY
FRANCES L. CHALIF
FREE CATALOGUE ON REQUEST

CHALIF SCHOOL OF DANCE — STEINWAY HALL 504-508
113 West 57th Street — New York 19, N. Y.

the SHURMAN SCHOOL

BALLET • TAP • MODERN

G.I. APPROVED

Staff: Maslova, Scarpova, Bird, Popova, IGOR YOUSKEVITCH.
SPECIAL SUMMER COURSES

CARNEGIE HALL • STUDIO 843
WRITE FOR BOOKLET D • N Y C • CIRCLE 6-5935

thought and deals with the important subject of style in dancing.

This is a book to read, to own, and to use.

D. B. P.

*

MODERN DANCE, TECHNIQUES AND TEACHING,

by **Gertrude Shurr** and **Rachael Dunaven Yocom.** Pub. by **A. S. Barnes & Co., N. Y.**

Modern Dance in the United States started as any new movement or technique is bound to do, as the highly personal idiom of a few performing artists. Because its technique stressed body mechanics rather than showy exhibitionism, it was accepted by educators as a dance form in many schools of higher education; and following the successful teaching sessions during summer vacation periods at Bennington College, even high schools and many grammar schools also accepted it.

When a subject finds its way into an educational system, whether it be art or not, it must find its theories codified into a specific technique which can be written down and form a method to be measured by educational standards.

Those who thought Modern Dance would go the way of other dance form which died with their inventors, were mistaken. Modern Dance has been written about and explained before; but here in this book with Miss Shurr's careful and concise descriptions and Miss Yocom's excellent movement-sequence photographs Modern Dance at last joins the traditional forms of dance and will be **perpetuated historically as a continuing technique.**

Five chapters carry these major heads: 1, **Modern Dance in Education;** 2, **About the Book;** 3, **Dance Warm-up;** 4, **Dance Exercises;** 5, **Dance Techniques.**

The organization of the book is very usable, with a page of movement-sequence photographs on the left-hand page and the written description on the right. The written description in each case is assembled under these heads: **Initial Position, Movement sequence, Transition, Teaching cues** and **Teaching count.** There is also a glossary of terms and an introduction.

This book has a much wider use than indicated for teachers; for dancers, critics, and anyone interested in Modern Dance would benefit from reading it.

D. B. P.

*

Reviewer's Stand

continued from page 8

lifted attitude in her gesture vocabulary — by an avoidance of the floor as a compositional level — by an inward turn of the gaze.

Practically it was manifested by the use of numbers in lieu of titles on the printed program. It was as though she were saying to her audience, 'Feel as I feel. Feel with me. It does not matter whether you duplicate my thought process." This is, of course, dance in its purest state, without its literary crutch. It is a state where unalloyed movement impulse calls forth a pure kinesthetic response in the audience. It is perhaps more pure than unaccom-

panied dance with titles. And frankly, we'd like to see Miss Shearer try the ultimate — no music and no titles, but with more contrast in mood within the individual solos.

Like Jean Erdman, Miss Shearer has always had much of the nature-creature in her style. But its expression has lost the formalized quality of older works like IN THE COOL OF THE GARDEN. Now — and this is especially true of the SIXTH DANCE — she has come upon the logical extension of Duncan Dancing. It's a state of special communication with nature (both land and water) couched in the simplest of movement terms. But there isn't a Duncan Dancer alive — and not too many modern dancers, for that matter — who can approach Sybil Shearer technically. By that we do not mean pure muscularity — but in the untrammeled road that leads from her inner aim to its physical expression.

Miss Shearer is completely, beautifully relaxed and gives the impression of being almost specially sensitized all over her body surface, as though if she were touched anywhere, there would be an immediate ripple like the dropping of pebbles on smooth water. Her hands are air-aware and her feet are surface-aware. Even that usually dead portion of the arm from elbow to wrist has been "found" by Miss Shearer.

Surely there is nothing she cannot do technically, short of flying and who knows, maybe that's on her future agenda. On that same agenda there should be a few more things. We'd like to see her return to the variety of mood that characterized her earlier programs. Too much Inner Light and no fireworks make for audience passivity. It's the feeling one would get from a classical symphony with four andante movements.

Then too, we'd like to see her work with a group. After all, the solo state corresponds roughly to the egocentric state of the very young child. The next stage in his development is his contact with society. In the same way, a group is the logical next step in the dancer's growth.

Miss Shearer was indeed fortunate in her accompanist, Marian Hall, who maintained a high level of virtuosity and sensitivity throughout.

★

The East and West Association could not have picked a more worthy dancer to sponsor than **Lin Pei-Fen.** Her concert on April 26 at the 92nd Street "Y" represented much that is rewarding in the dance arts of both parts of the world.

That's because everything she does, whether Oriental or American-Modern, is clothed in refinement. It's not the prissy refinement of escapism, but that which comes from a sensitive, lyric spirit held in check by a Euclidean mind.

Her dances are carefully planned and usually exceedingly simple. She finds a significant leit motif and builds upon it. Her use of space is still a bit too patterned, but that will probably be overcome in time.

ADOLPH BOLM

Imperial Ballet, Diaghilev Ballet Russe, Choreographer for METROPOLITAN OPERA, Chicago, San Francisco Operas, BALLET THEATRE, Hollywood Bowl, Motion Pictures.
Will conduct

2 INTENSIVE SUMMER COURSES

JULY 5th to 22nd — AUGUST 1st to 19th

RAINBOW STUDIOS of DANCE — DRAMA — VOICE
1627 Cahuenga Blvd., Hollywood 28, Calif. HE-5633

BALLET STUDIO

Igor Schwezoff

CLASSES DAILY
PROFESSIONAL, ADVANCED, INTERMEDIATE, BEGINNERS
SPECIAL CLASSES: CHILDREN, CHARACTER, ADAGIO
232 West 58th St., N. Y. C. CI 6-5641, RE 7-7347

FOKINE BALLET CAMP
on CAPE COD

A splendid opportunity for a summer of ballet and allied arts
Registration Accepted Now • Eight-year olds up • Limited Enrollment
CARNEGIE HALL STUDIO 839 COlumbus 5-9316

ARTHUR MAHONEY THALIA MARA

THE SCHOOL FOR PERFECTION

DAILY CLASSES FOR:
BEGINNERS — INTERMEDIATE
ADVANCED — PROFESSIONAL

BALLET TECHNIQUE — TOE
SUPPORTED CLASSICAL ADAGIO
CHARACTER — SPANISH

SPECIAL SUMMER CLASSES

SCHOOL OF BALLET REPERTORY

117 WEST 54th ST., NEW YORK 19, N. Y.
WRITE FOR BROCHURE CIRCLE 5-9332

SWOBODA
SCHOOL OF BALLET
50 West 57 Street, N. Y. 19 Circle 5-8198

Summer School
June 20 - August 31
Faculty:
Maria Yurieva Swoboda
Anatole Vilzak
Marthe Kreuger

SCHOOL OF
RUSSIAN AMERICAN BALLET
METROPOLITAN OPERA HOUSE STUDIO
BORIS NOVIKOFF, Director
Summer Classes for Children, Adults, Beginners and Professionals
1425 Broadway, Entrance Studio 15, New York — LO 5-0864

CAIRD LESLIE BALLET CENTER
The School for the Discerning Pupil
129 West 56th Street, New York City Circle 5-9420

"ACADEMY OF BALLET PERFECTION"

featuring

Technique • CORRECTION CLASSES • Flexing • Special Training To Prevent Ugly Muscles In Legs • TEACHERS' SPECIAL COURSE: June 20th - August 12th
REGULAR CLASSES: Children • Adults • Professionals

Eileen O'Connor

134 West 58 St. PLaza 7-3400
New York 19, N. Y. COlumbus 5-9545

EILEEN O'CONNOR
Read
"Flexing for Ballet"
in this issue.

Miss Pei-Fen's oriental dances were REALLY dances, and not, as is so often the case, a series of isolated gestures strung together. Yet there was nothing disproportionate or un-authentic about them. She merely managed to keep the dainty suspended hand movements and pert carriage of the head always subservient to the over-all dance line.

Most oriental dance is literary and narrative, but when Miss Pei-Fen arrived at the modern portion of her program, she was able to divorce herself completely from this influence. The emphasis was on movement as the arbiter of mood. And her physical style changed, too. Only the daintily poised hands remained to remind us of the former style. The gestures became definitive and the torso expressive to the point of moving progressively as they do in good Flamenco dancing.

There was plenty of maturity on the program, but still enough traces of youth to keep it from being precocious. For instance, LIFE JOURNEY with its awareness of struggle and resignation and INFINITY with its feeling of cosmic vastness. Yet even here, Miss Pei-Fen managed to lift the material from a purely personal level. And that is indeed rare among young dancers!

The theme of a nun's conflict between renunciation and the outer world has preoccupied writers and artists since the Middle Ages. But somehow Miss Pei-Fen managed to bring freshness to her sympathetic study called THE NUN. And here again one had the feeling of a logical extension of the idea beyond its literal meaning. Yet the structure of the dance was almost parsimoniously based on an attitude of prayer and a slow walk. It was a gem of understatement.

Even when she is being funny as in HOME RUN and INSPIRED BY NATURE, Miss Pei-Fen never uses the broad gesture or the careless generality. Whether she prances about in a silly flowered hat or struggles to catch an imaginary baseball, the characterization is neat and accurate and the point of view is wholesome. There was, however, an occasional coyness in INSPIRED BY NATURE.

All of which means that Miss Pei-Fen's appeal should be wide, for her tiny form and pretty face will charm the multitudes, and her sensitivity and ability to distill each dance idea down to its very essence should win her a wide following among those who value the evidence of that subtle and ever-wonderful process.

DORIS HERING

JEAN LEON DESTINE and group, Around-the-World Dance Series American Museum of Natural History, April 21, 1949

Jean Leon Destine and his group were capable guides on the Caribbean stopover on the **Around-the-World-with-Dance-and-Song** series at the **Museum of Natural History** on April 21. The Museum's auditorium is an austere background for the passionate Haitian rhythms, but a few well-placed red spotlights, two sizzling drummers and the spirited Destine group

managed to warm the rafters.

Destine, a supple and dynamic dancer, with a pleasant singing voice to boot, used good taste and showmanship in his selections of traditional Haitian dances. He did not over-emote in his **Slave Dance.** He was not over-cute in the flirtatious **Congo Dance.** And both his **Voodoo** and **Initiation of the Kanzo** was awesomely real without being overstaged. It was educational entertainment at its best. Destine's partner, **Jeanne Roman,** and drummers **Alphonse Cimber** and **Languichatte** were responsible for much of the fun.

The **Duke of Iron** did not fare so well with his Bowdlerized Calypso songs. Except for an occasional spark of his old self during a request number, he was as carefully correct as a torch singer in church. Gone were the innuendoes, the spicy ad libbing, the effectiveness of Calypso style.

Frances Herridge

★

ANA MARIA and Company,
Ziegfeld Theatre, New York
April 24, 27 and 29, 1949

Ana Maria has all the trappings, but few of the talents of a Spanish dancer. At her three-night series (April 24, 27, 29) at the Ziegfeld, she had Sol Hurok to present her, Salvador Dali and Fernando Tarazona to do her decor, a full orchestra plus guitarist Carlos Montoya to accompany her, an able partner and group to assist her and the most sumptuous costumes that money can buy. In spite of this colorful camouflage, it is apparent that Ana Maria has improved little since her debut last season at Carnegie Hall — a truly sad occasion.

Ironically, her best dancing, the zapateado of **Soleares** and **Escuela Flamenca,** was done without orchestra, group or decor. But here was the rhythmic foot-beating which is by far her most impressive accomplishment. And here too was some of the spontaneity and fire of Spanish dance.

There is little to be said for either the acting or choreography of the three production ballets on the series: **The Three Cornered Hat, Capricho Espanol** and **El Amor Brujo.** Most of the fun of the first was in the Dali backdrop, which, however, was too full of diverting detail to allow much concentration on the prosaic clowning in front of it.

Capricho Espanol and **El Amor Brujo,** in spite of their vastly different moods, had a monotonous similarity about them. Energetic group dances alternated at a dizzy pace with mediocre solos and duets, distinguished mainly by their costumes. Partner **Roberto Iglesias** did some neat sharp turns and Ana Maria worked hard at being vivacious or tragic at appropriate moments, but the general impression was of one continuous scramble of music, color and movement.

In all fairness and amazement, it must be added that the group played each night to a full and enthusiastic house.

Frances Herridge

JACOB'S PILLOW DANCE FESTIVAL, INC.
THE UNIVERSITY OF THE DANCE — LEE, MASS.
Founder TED SHAWN Director
announces the
SUMMER SEASON 1949 — JULY 4th - SEPT. 3rd
Outstanding Faculty Includes
BALLET — Antony Tudor, First Seven Weeks
Ruth Page and Bentley Stone, Last Two Weeks
MODERN — Myra Kinch
AMERICAN DANCE AND CHOREOGRAPHY — Ted Shawn
BODY CONDITIONING — Joseph H. Pilates
ETHNOLOGIC — Leading Artists Each Week
9 Weeks Dance Festival in Theatre Includes
STARS OF BALLET THEATRE AND OTHERS
for information regarding summer courses and theatre programs:
Director, JACOB'S PILLOW DANCE FESTIVAL, Box 87, Lee, Mass.

SCHOOL OF DANCE ARTS [APPROVED G. I. BILL OF RIGHTS]
BALLET - SPANISH - CHARACTER - TAP
Tatiana Semenova, Roland Guerard, Antonio Valero
Special Technique Class for Men . . . . Children's Classes
Summer Courses July & August
CARNEGIE HALL STUDIO 819 CIRCLE 5-8636

CHESTER HALE • JEAN YAZVINSKY
SCHOOL OF BALLET
159 West 56th Street, New York
Telephone COlumbus 5-4070 Telephone PLaza 9-7253
Classes for Children, Adults, Beginners.
Private Lessons
Advanced Special Classes for Professionals.
Write or telephone for appointment

FOKINE SCHOOL OF BALLET
• TODD BOLENDER • CHRISTINE FOKINE • VITALE FOKINE
Special Classes in Ballet, Toe, Variations and Character
CARNEGIE HALL STUDIO 839 COLUMBUS 5-9316

IRENE V. MAYO 603 carnegie hall
School For Today's Theatre circle 6-9699
Ballet • Modern • Dance of India

NATHALIE BRANITZKA formerly Ballet Russe de Monte Carlo
PL 3-9752 SUMMER COURSES JULY & AUGUST
or CO 5-3472 — 116 East 59th St., New York City
CLASSES DAILY YUREK LASOVSKY — CHARACTER CLASSES

Selva's Famous

FRED ASTAIRE TAP

Reduced To

$1.95 PR.

Volume production has pushed the price down from $2.50 to a low, low $1.95. Now — EVERYONE can afford the finest tap on the market today!

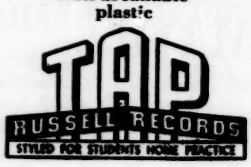
Designed by Fred Astaire and made by SELVA! Has 3 "mush-room-shaped" pivots that allow "play" for close to the floor work.

MAIL ORDERS FILLED
Add 20c to cover postage and handling. Please send outline of toe of shoe.

SELVA THEATRICAL FOOTWEAR
1607 BROADWAY • NEW YORK 19

New!
RUSSELL BALLET RECORDS . . $1.59 each
RUSSELL RECORD

Non-breakable plastic



Barre Exercises
Centre Work
Waltz & Adagio
Combinations

Write for catalogue and teachers' discount!

75 So. MacMillan Avenue, Ventura, California

via the grapevine

continued from page 7

of arrangements.

★

Ted Shawn announces an impressive set of completed plans for the eighth annual summer season at **Jacobs Pillow.** The legendary **Ruth St. Denis** will be presented on August 29th in a program shared with **Devi Wani** and **Soekoro, Ruth Page,** and **Bentley Stone. Antony Tudor** will head the ballet department, and **Ballet Theatre** has been signed **for the season.** They will share the Festival programs during the first three and seventh weeks. From July 25th through August 8th, Ballet Theatre will present its own repertoire, festival within a festival.

The nine week season starts on July 4th with **Nora Kaye** and **Youskevitch, Janet Collins,** and **Frederico Rey** & Co. sharing the opening. There will be forty-two performances in all, matinee and evening.

On August 15th there will be a world premiere of Shawn's "The Dream of Jacob", music by Milhaud, commissioned by the Elizabeth Sprague Coolidge Foundation.

Among artists scheduled for individual performance other than those already mentioned are **Nana Gollner, Myra Kinch, Iva Kitchell, Diana Adams** and **Hugh Laing, Ted Shawn, Josefina Garcia, John Kriza** and **Ruth Ann Koesun, Noble Paulickpulle** and **Jean Leon Destine.**

★

Congressman Javitz (R-N.Y.) reports from Washington, D.C. that it's not likely that there'll be any action on his bill in this session of Congress, but that chances look very good indeed for the next session. Altho the proposal for a survey to study the establishment of a federal theatre, opera and ballet has provoked the strong opposition expected, a much greater and more enthusiastic support than anticipated has come in from all over the country. If you have not already written your Congressman and Senator to indicate your support of Resolution H. J. 104, do it now. It's still not too late, and later it may be.

★

Among the many departing for temporary stays on foreign shores is the indefagitable director of Choreographers Workshop, **Trudy Goth,** who's off for a summer on the Isle of Capri.

Delakova and **Berk** leave for Israel to give twenty concerts in different settlements as part of a tour sponsored by the Jewish National Fund.

Corinne Chochem is flying to Jerusalem to accept a year's scholarship at the University with a feeling of job well done. Her recent book, **Jewish Holiday Dances** is already a classic for connoisseurs of dance literature, and she's just completed her latest set of folk dance recordings with **Larry Adler** at the harmonica.

★

Margaret Craske will not be at the Cape Cod Music Center again this year only because she's gotten leave of absence

from Directress Crocker to return to England for the summer.

★

The first in a series of dance motion pictures in 16mm, color, is announced by **Dynamic Films, Inc.** It features **Juana** in three subjects; Spring Festival — The Dance of Tibet; Ouled Nail — A dance of North Africa; and Sajem Ara — A dance of Java. More films scheduled for the near future.

★

Miriam Pandor leaves the Jose Limon group for the summer to attend the Hungarian Youth Congress.

Vera Zorina introduced her second son, still unnamed, on May 11th.

Bambi Lynn and **Eric Victor** have both been articlized in high style, the former in the May 14th issue of Collier's, the latter in the May 24th copy of Look.

★

Besides his talents as ballet master and teacher, **Walter Nowicki** is a mean accordion player and can be induced to remember ballet music not available otherwise.

Winthrop Palmer and **John LaTouche** spoke at the Annual Meeting of Choreographer's Workshop. The following interesting figures were disclosed at the meeting: 110 dancers, 17 choreographers, the work of 11 costume and scenic designers, and 7 new scores were presented during the 1948-49 season.

★

In two original ballets by **Louis Crescenta** 158 dancing children brought to life the figures on the Hallmark Greeting Card Series in performances at Town Hall, Philadelphia, on May 12th and 13th.

Roland Guerard will be giving a Teachers' Course at the School of Dance Arts from August 1st through August 31st.

Once again Washington, D. C. has enjoyed **Marion Venable's "Ballet Soiree".** The program consisted of Reverie, Promenade Au Parc, Fantasie Caucasienne, and the latest composition of ballet master **John Sergieff,** entitled Autumn Illusions.

The **Christensen brothers, Harold, Lew,** and **Willam** announce a summer session at the San Francisco Ballet School from July 5th to August 26th.

On the Labor Day week-end of September 3rd, 4th, and 5th, the same school will be the scene of the annual meeting of the **Dancing Masters of California.**

Vida Blunden of Bloomfield, will be teaching at the Charley Baker Summer School for Dance Teachers in Hollywood, from August 1st through August 8th. She'll be in charge of ballet at the convention, which has as its theme, **"Holiday in Hollywood".**

★

Several working scholarships for boys are still available for the Summer Dance School at Bar Harbor, Maine. **Angiola Sartorio** has arranged with **Yurek Lazowsky,** to join the staff to teach character, and with **Heinrich Joachim,** cellist of the New York Philharmonic to teach music appreciation. An extra-curricular series of lectures on the art, music and dance of historic cultures is also scheduled.

After **Miriam Marmien** finishes her pro-

La Mendola

thanks you for your patronage, and announces a move to larger quarters

at 126 West 46th Street, N.Y.C.

FOREMOST THEATRICAL SHOW DESIGNERS
FOR THE THEATRE TRADE

"Specialists in Theatrical Accessories"

Celli

INSTRUCTOR of the WORLD'S GREAT BALLET DANCERS
1697 Broadway, N. Y. STUDIO 607 Circle 5-7358

SKETCHES

8 Sets of Sketches Series A-H
total 330 designs
COMPILED IN 2 BOOKLETS — OVER 40 PAGES
priced at 85c (this includes postage)
No C.O.D.'s

PATTERNS AVAILABLE FOR EACH SKETCH

Please write for details

PATTERNS
FABRICS
TRIMMINGS

A COMPLETE AND BEAUTIFUL SELECTION OF FABRICS TO COVER ALL YOUR NEEDS

When in New York, drop in to see our rare assortment of materials, laces, trimmings, jewels, spangles, etc.

WAGNER'S Inc.
149 W. 48th St. • New York 19, N. Y.

As a Gift to Yourself or a Friend, Fill this in and Send At Once.
DANCE Magazine
503 West 33rd St.
New York 1, N. Y.

☐ 1 Year $3.75 ☐ 2 Years $6.50 ☐ 3 Years $9.25
Enclosed payment $_____ (EXTRA MONTH ADDED IF PAYMENT IS ENCLOSED.)
☐ Bill me later

NAME_____
ADDRESS_____
CITY_____ ZONE_____ STATE_____
(Add 50c a year for Canada, and Latin America, $1.00 a year for Foreign)

KLING'S TAP SHOES CAN'T BE BEAT!

PATENT LEATHER
OXFORDS
For Boys & Men
sizes 8½ to 13½ — 4.95
1 to 5½ — 5.95
6 to 11 — 6.95

Girls' Theo Ties — Black Patent or White Kid 4.45
Taps extra on all shoes

KLING'S THEATRICAL SHOE COMPANY
218 So. Wabash Ave.
Chicago 4, Ill.

A. CHATILA & CO. (Mfg.)
Ballet Tutus Leotards
Practice Togs Tights
Dance Belts Tunics
Garter Belts Midriff Sets
1776—59th Street Brooklyn 4, N. Y.

COSTUMES
Made to Order
for
DANCE
&
All Other Occasions
Circulars FREE
THE COSTUMER
238 State St., Dept. 6
Schenectady 5, N. Y.

DANCING SLIPPERS
and ACCESSORIES
Practice and Class Costumes
JOSEPH
THEATRICAL & DANCE FOOTWEAR
35-52 TWENTY-EIGHTH STREET
LONG ISLAND CITY 1, N. Y.
Write for descriptive catalogue

GERTRUDE LIPPINCOTT
Booking now for:
Solo Concerts
Master Lessons
Program & Class Combinations
for information write to:
252 Bedford St. S.E.
Minneapolis 14, Minn.

duction of Shakespeare's "Tempest" at Rosemary's Hall in Greenwich Conn. she'll dash out to the University of Omaha for a performance and lecture on June 29th and 30th, and will be back to start the season on July 5th at her Summer Dance Theatre in Manomet, Mass.

★

SCHOOLS

Joe Gifford will be guest instructor in modern dance at the Colorado State College of Education, Greeley, Colorado from June 27th to August 19th. **Shirlye Wimmer** and **Beth Olsen** of Mill's College faculty presented four new dances at their recent recital in Mill's College Lisser Hall. They were assisted by students of the dance department, with the music and art departments collaborating.

On the second week-end in June Bard College will present its first senior project on modern dances, — **Sarah Cashman** director, — ideas, choreography and costumes by the students. Also on the program will be a group work by **Claire Weigt.**

★

The Martha Graham School of Contempory Dance announces its 15th Annual June Course from June 13th to July 9th. This year for the first time classes will be offered in three divisions; elementary, intermediate, and advanced (for professional dancers). The faculty includes **Martha Graham, Eric Hawkins, Yuriko,** and **Helen McGee.**

There should be a great deal of general interest in the first dance demonstration by the **High School of Performing Arts** on June 16th at the Textile High School This marks the end of the first school year of New York's Board of Education major sponsorship of dance education. All proceeds to the dance department for costumes, music, etc.

Igor Youskevitch has returned to the Shurman School to resume his teaching after his Ballet Theatre spring activities.

On May 26th The New School of Dance will present a program at the Playhouse of the Henry St. Settlement. The department is headed by **Alwin Nikolais,** who's new composition "Extrados" will be featured, — music by Alfred Pew of Juilliard.

Columbia University has also had a first, its all student ballet program which was presented on May 26th, 27th, and 28th, five ballets by the fifty members of the **Workshop** under the leadership of **Joan Fitz-Maurice,** dance director; **Herbert Brun,** musical director; **Virgil Burnett**, designer, and **Grace McKay,** founder of the group.

Columbia University was also the scene of a premiere performance of a new musicplay in three acts, "A Drumlin Legend", music by Ernest Bacon, text by Helena Carus, and choreography by **Oreste Sergievsky. Evelyn Taylor** and **Liza Tory** did outstanding jobs in a dance cast that included **Adele Farlee, Annabelle Gross, Grace Littauer, Sally McCann, Frances Kawaguchi, Jane McCullough, Harvey Krefetz, Yudi Shimoda, Jose Pares.**

On May 24th **Mme. Mordkin** presented her students in spring performance at the auditorium of the Roerich Museum.

SPECIAL

beautiful, glamorous, full color SOUVENIR PROGRAMS

Ballet Theatre
1944-45
1945-46

Ballet Russe
de Monte Carlo
1945-46

de Basil's
Original Ballet Russe
1946-47

These 4 stunning books, each with over 80 pages of pictures, decor and repertoire for only

$3.00

Send check or money order to:

Dept. B
DANCE Magazine
503 West 33rd St.
New York 1, N. Y.

Tap Teacher **Frank Hall** has joined ballroom specialist **Herbert Glass** on the faculty of The Bessie Clark Dance Studio and Pacific Talent Academy in L. A.

Jeannine Kime was the choreographer for the Flint Civic Opera Association production of "Aida" at the I.M.A. auditorium in Flint, Michigan.

★

CANADA

Barrie, Ontario saw its first **"International Festival of Music"** and offered a very enthusiastic reception to the ballet corps of the Toronto Ballet School. "Ballet Blanc" and "Mexican Ballet", two original compositions, were premiered.

Members of the **London Civic Ballet** of London, Ontario were delighted with the day which **Leon Daniellian** spent with them recently doing a coaching job on their presentation of "Les Sylphides".

★

HOLLYWOOD

Lester Horton gets his 14th picture assignment at Universal-International to dance direct Yvonne de Carlo in "Bagdad".

Michael Panaieff was, as usual, the first dancer contacted to re-appear in the Redlands Bowl for the summer season, 1949. This will mark his third year as top biller there. **Henry Wilcoxon** is writing a special ballet for the troupe.

Robert Lanery (LIFE Magazine) and this writer start work on all-pictorial ballet instruction book. By use of multi-shutter and strobe light every complicated step in ballet will be microscopically illustrated, many from underneath the dancer's feet, shot through plate glass. A leotard, half white, half black, dividing the body into colour sections, will be worn by dancers who illustrate photos. Among these will be pre-school children, teenagers, **Michael Panaieff** and **Lila Zali** (braced adagio) and **Alice Cavers.**

J. W.

★

CHICAGO

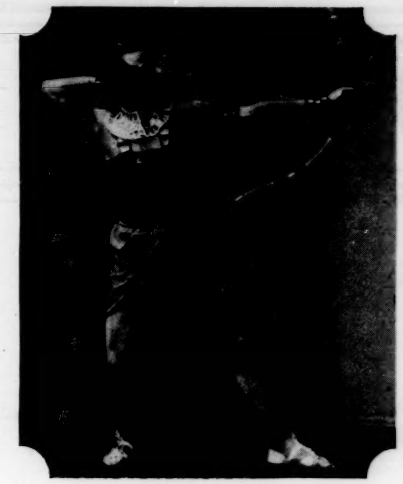
The **Marie Kuhlmann** Dancers appearing at the Chateau, a local night spot, are dancing excerpts from Les Sylphides and managing to make the mood felt even in that unusual place. Soloist **Theresa Rudolph** does the Prelude particularly well. She has the light touch that dance requires.

Walter Camryn, with an assisting group of ten dancers, was to give a concert at the Eighth Street Theatre on May 15. Most of the program was to be based on American folk material. The group included **Janet Campbell, Joan Gifford, Patrick Heim, Audre Dechmann, Joan Ehemann, Valerie Ehemann, Darrell Notara, Billy Reilly** and **John Sharpe, Jr.**

George Tapps is currently doing his ballet-cum-taps in the Edgewater Beach Hotel's Marine Dining-Room.

Gloria Gilbert has a featured spot in Olson & Johnson's Funzapoppin opening May 13 in the Chicago Stadium.

The April meeting of the **Chicago Ballet**



Then . . .

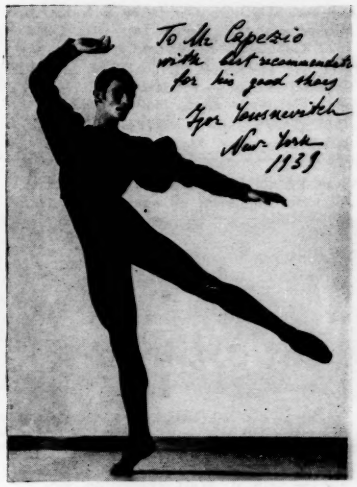
MIKHAIL MORDKIN was born in Moscow in 1881 of a musical family. His great talent manifested itself early at the Moscow Imperial School, where he studied violin as well as ballet. Mikhail Mordkin was one of the great forces in starting the popularity of ballet in the U. S. A.

Beginning his career in America with the sensational tour with Pavlova in 1910, he later formed a group which subsequently became Ballet Theatre.

Mordkin died suddenly on July 15th, 1944 at his country home in New Jersey. His personal brilliance and magnetic personality have seldom found an equal on the ballet stage.

He danced in Capezios

Now . . .



IGOR YOUSKEVITCH was born in Russia in 1912, was taken to Yugoslavia by his parents in 1920. His early training was athletic rather than balletic.

When he began to concentrate on his ballet studies, his progress was phenomenal. Youskevitch has been premiere danseur with most of the leading ballet companies, and is known for his brilliant technique, impeccable style, and lack of personal ostentation.

Like Mordkin before him, ballerinas consider him a perfect adagio partner. His career did not suffer because of his wartime service in the U.S. Navy as a physical fitness director. He is now at the height of his career as premiere danseur of Ballet Theatre.

He dances in Capezios

Capezio, The Dancer's Cobbler since 1887, has sent his footwear dancing 'round the world for over sixty years on the enchanted feet of the world's most famous dancers. Like Mikhail Mordkin and Igor Yousekevitch you too will find joyous allies to your dancing in Capezio's careful craftsmanship and flawless functional design.

FREE DANCE PICTURES: A set of 12 miniature photos of world famous dance stars will be sent to you on receipt of 10c to cover postage and handling. Address Dept. D 649.

Capezio
THE DANCER'S COBBLER SINCE 1887

NEW YORK—1612 Broadway
BOSTON—59 Temple Pl.
CHICAGO—15 E. Washington St.
LOS ANGELES—411 West 7th at Hill
HOLLYWOOD—5619 Sunset Blvd.
SAN FRANCISCO—998 Market St.

EXECUTIVE OFFICES: 1612 BROADWAY, N.Y.

SCHOOL DIRECTORY

ALABAMA

IRENE M. JONES STUDIO OF DANCE
All Types of the Dance
Huntsville, Alabama

ARIZONA

GERTRUDE MARY SCHWAB
School of Dancing
8 North Tucson Blvd., Tucson

CALIFORNIA

MME. KATHRYN ETIENNE BALLET SCHOOL
Ballet, Toe, Character GL-0918, HI-1794
7078 Hollywood Blvd., Hollywood 28

RAINBOW STUDIOS OF DANCE & DRAMA
Highest standards Ballet, Tap, Drama, Voice
1627 Cahuenga, Hollywood. HE-5633

"RUTH ST. DENIS FOUNDATION STUDIO"
Oriental — Lyric — Modern
3433 Cahuenga Blvd., Hollywood 27

SIMON SEMENOFF — ARTISTS' STUDIOS
Ballet, Character, Makeup, Pantomime
204 Santa Monica Blvd., North Hollywood

MASON-KAHN STUDIOS (inst. "Ice Follies")
All types dance for all ages UN 1-2110
1125 Market St., San Francisco 3

CONNECTICUT

MARY JANE HUNGERFORD, PhD.
Modern Dance
Hartford, Conn. Hartford 6-0648

FLORIDA

ARMOUR BALLET STUDIOS
908 So. Rome Ave., Tampa, Fla.
812 — 12th St. West, Bradenton, Fla.
Instructors: Gail and Thomas Armour

ILLINOIS

BERENICE HOLMES SCHOOL OF BALLET
184 West Washington Street, Chicago

RUTH PAGE
540 North Michigan Ave., Chicago

BELLE BENDER BALLET SCHOOL
Training for Opera — Concert — Theatre
410 South Michigan Ave., Chicago

JOHN PETRI BALLET SCHOOL
Ballet — Character — Interpretative
228 So. Wabash Ave., Chicago

LOUISIANA

DE VILLROI DANCE STUDIOS
M. Pierre Villere, Director
Complete Faculty for Dance Training;
All ages
1312 Canal Street, New Orleans 13, La.

MICHIGAN

RICARDEAU DANCE STUDIOS
Ballet—Tap—Ballroom
2019 W. Grand Blvd., Detroit

MISSOURI

MYLDRED LYONS STUDIO OF THE DANCE
Ballet—Tap—Acrobatic
Mainstreet Theatre Bldg., Kansas City

MISSISSIPPI

ELEANOR BEAUFAIT SCHOOL OF DANCE
Ballet — Toe — Tap and Acrobatics
Vicksburg

NEW YORK

EVA VARADY SCHOOL OF DANCING
All Types for All Ages. Tel. AS 8-2060
28-42 31st St., Long Island City 2

MODERN DANCE SCHOOL, YM & YWHA
Doris Humphrey, Director AT 9-9455
Lexington Ave. & 92nd St., N. Y. C. 28,

DALE H. MORATH
Modern Dance
63 East 11th St., New York

OSCAR DURYEA SCHOOL OF DANCE
Ballroom Dance Descriptions, Old & New
Hotel des Artistes, 1 W. 67 St. EN 2-6700

EVE GENTRY
320 East 42nd St. LE 7-8360
Now Booking 1949-50 Dance Engagements

DANCE NOTATION BUREAU
Notators to Ballet Society GR. 3-3988
Ann Hutchinson, 33 W. 8th St., N. Y. C.

OREST SERGIEVSKY
Ballet — Character
Dance Players Studio, 148 West 56 St.

JACK STANLY SCHOOL OF DANCE
Tap, Ballet, Acrobatics, Spanish
Day and Evening Classes
1658 B'way (51st St.) N. Y. 19. CO 5-9223

SOUTH CAROLINA

JOAN SIMMONS SCHOOL OF DANCING
105 Wentworth Street, Charleston 6

TENNESSEE

HELEN JONES SCHOOL OF DANCING
421 Walnut St. (Cadek Conservatory)
Chattanooga 3

WISCONSIN

PETROFF SLABY SCHOOL OF DANCING
Approved Under G.I. Bill of Rights
Cor. of N. 28 & Wells Sts., Milwaukee

Guild saw a rehearsal clothes performance of **Indian Lament,** a new ballet by **Romola James** to music by Aaron Copland and Paul Bowles.

Modern dancers **Dina** and **Nachum** danced at the **Festival of Jewish Arts** on April 23 & 24. They have the attractiveness of youth and very little more.

Lucien Prideaux and **Lydia Arlova** again head the San Carlo Opera Ballet which has been revived for Chicago and New York seasons. Without setting the world on fire these people know the task before them and turn in a very workman-like job entirely within the operatic mold.

A. B.

★

PARIS

The American dancer **Iris Mabry,** accompanied by Ralph Gilbert, who composes all her music, gave the first dance recital to be given in the little theatre in the lovely old 18th century hotel taken over by the cultural section of the American Embassy in Paris. She danced many of her individual creations, already seen in America: **Scherzo, Witch, Litany, Cycle, Doomsday.** The French audience was very interested in her very modern technique and use of her very beautiful body, but rather hesitant in its appreciation. Miss Mabry was also selected by the Junior Guild of the American Cathedral in Paris for a solo program for their fund-raising charity gala at the Salle d'Iena the same week.

Juditha Bergh and **Felix Fibich** also gave a second request performance of their dances of the Chassidic sect at the Dance Archives.

The "Romantic Week" which concluded April festivities in Cannes had as its grand finale an afternoon of dances in an open-air garden, in a setting of cypress and eucalyptus trees. The ballet corps of the Paris Opera, including **Lycette Darsonval, Christiane Vaussard, Micheline Bardin, Michel Renault** and **Max Bozzoni** danced "Suite des Danses" and extracts from "Giselle" and "Suite en Blanc".

Mrinalini Sarabhai left for London after her two performances at the Salle Pleyel and then returned here with her company to give an excellent new program of her Hindu dances at the Theatre Sarah Bernhardt for two weeks. She has presented notably "Abhisarika" (Secret Meeting), which has an interesting decor of Rajput inspiration, the famous Indian school of painting of the Middle Ages. This ballet was created in London and tells the story of a young girl seeking a lover. A second new ballet, of very inspiring action, is based on a Kathakali epic whose heroes are Krishna and Arjuna. The same company will give an evening at the Archives in May.

Balanchine's Concerto Barocco will be seen for the first time in Paris in the repertory of the Grand Ballet de Monte Carlo. Eagerly awaited in this company is the appearance of Massine himself in the role of the Hussar in the original version of **Le Beau Danube.**

G. A.

LONDON

Madame **Vera Volkova** has had to have a serious operation and is now hospitalized. Overwork was believed to be one of the reasons for her collapse. She will not be able to give classes for at least two months. In the meanwhile **Nicolas Beriosoff** is giving the morning and **Michel de Lutry** the afternoon classes.

Covent Garden had a Gala evening on April 25th in aid of the Sadlers Wells Benevolent Fund. The programme consisted of two works by Frederick Ashton, **Capriole Suite** performed by the Junior Company, appearing for the first time at the Garden, and **Cinderella** with Fonteyn and Somes. The Queen and both the Princesses attended.

The Junior Wells Company finish their London season on May 15th and then leave for a three months tour which will include a month's visit to Ireland.

Roland Petit's Ballet de Paris is back again for a further three weeks season, the first season having been so successful. Ashton's new ballet for this company was performed on April 25th, the opening night. The music is by Britten, the costumes and decor by Leonor Fini pinched the show. **Jeanmarie** danced the lead. The name of the ballet: **Le Reve de Leonor.**

On June 6th-18th **Danilova, Massine, Franklin** and **Kaloujny** appearing with the Metropolitan Ballet will give performances at the Empress Stadium, Earls Court. A proper stage is being built for the performances. In August, a Ballet Festival is announced for the Harringay Stadium which holds 10,000. It is hoped Markova and Dolin will perform and Col. de Basil may bring his company over to give a season.

S. F.

★

MEXICO CITY

To clarify: Last month the typesetter missed a few lines in the story about the troubles of the **Alicia Alonso Ballet,** the omission was not caught by the proofreader, and an important paragraph of the story was thereby completely changed. Here is the way it should have read: "When they (the Alonso company) left Mexico they carried with them, as financial manager, young Ernesto Quesada, **also connected with Conciertos Daniel, but in whom they had great confidence, largely because he is the son of Ernesto Quesada,** former head of the Daniel company, and who has always deservedly held the esteem and confidence of all artists with whom he has had dealings." The lines emphasized above were omitted, which of course changed the identity of the person in question. It was Ernesto Quesada, **Junior,** not his respected father, who was mixed up in the Alonso's financial troubles.

There has been no more direct news from the Alonso's and no further newspaper notices from Salvador, but apparently the difficulty was straightened out, as the Alonso's are off on the next lap of the Latin American tour, and young Quesada is back in Mexico. Quesada has not, however, given an interview to the local press, so we do not know his side of the story.

There Is Still Time to Purchase Your Recital Needs!

You can save money by placing your orders now. We have reduced many of our prices to the lowest level in years.

Our Features . . .

Checkerboard prints and music prints on fluorescent satins . . . Novelty stripe lame cloth.

Take Advantage of Our New Low Prices

ASSOCIATED FABRICS COMPANY

(Manufacturers of Theatrical Fabrics)

1600 Broadway **New York 18, New York**

Summertime RECITAL SPECIALS!

YOUR appearance at the Summertime Recital is looked forward to by everyone. Why experiment with a poor inferior grade of shoe when, for a difference of a few cents, you have the assurance of perfect fitting, tried and proven footwear used by PROFESSIONALS, TEACHERS, and HOLLYWOOD STARS! Save the embarrassment of a poor arch or tap that cannot be heard by ordering a pair of HOFFERT (*easy to break in*) shoes and accessories TODAY!

HOFFERT ITALIAN TOE DANCING SLIPPER

The special construction of this toe molded by hand on the improved Italian last gives the dancer that soft feeling but firm support. Used by Opera Ballet dancers and students.

COSTUMES

Suitable for Studio and Recital Wear.

WRITE FOR NEW ILLUSTRATED CATALOG OF COMPLETE LINE OF HOFFERT FAMOUS TOE, BALLET, TAP SHOES AND STUDIO COSTUMES.

TAP SHOE

Outstanding value in a lightweight slipper designed especially for tap dancers.

RE-OPENING ★ IN JUNE ★ HOLLYWOOD BRANCH

Under Management of Lewis Newman

CHICAGO THEATRICAL SHOE CO.

159 N. Wabash Ave., Chicago 1, Ill. **33 John R. St., Detroit 26, Mich.**

TELEVISION NOTES

Ballet Theatre made its first television appearance on May 22nd with performances of La Fille Mal Gardee and Pas de Quatre, staged by **Dmitri Romanoff. Youskevitch, Gollner, Caton, Orloff** and **Godkin** appeared in the first; **Adams, Vance, Vollmar** and **Dodge** in the second.

★

Felicia Sorel has been signed to direct the dance sequences for **Worthington Miner's** production of The Dybbuk on CBS.

★

The latest of the **Crystal Ball** ballet series was **Anna Sokolow's** Fiesta. The **Ford Dealers,** sponsors of the series, also have to their credit, thus far, Robinson Crusoe, choreographed by **Michael Kidd,** Ali Baba and the 40 Thieves by **Helen Tamiris,** Cinderella by **George Balanchine,** Wild West by **Todd Bollendar** and **Pauline Koner's** version of Alice in Wonderland. The program is on WCBSTV, Monday nights at 9.

★

Charley Baker, Hollywood's first television dance director has already created 21 routines and danstories for N.B.C.'s west coast programs, Starlight and Nocturne, and is going strong.

★

Jacques Fray's Music Room, Sunday at 8 p.m. is on the ABC network. It's a spot young dancers who want to break into television should know about. The slant of the show is toward new talent in instrumentalists, singers, and, principally, dancers. On every half-hour program two dancers or one dance soloist and a dance team are presented. You don't have to have television experience, but you have to be good because the standard is high. The producer of the snow, **Jack Munhall,** can be reached at Regent 7-3576, and he's helpful about indicating suitable material for audition. Aside from a small financial remuneration there is a winner on each program who receives additional prizes as well as an opportunity to appear on a later semi-final competition program for more important prizes. Judges are well-known concert and professional personalities. Among the dancers who've appeared to date are **Allen Wayne, Emily Frankel, Traini and Mannollo Barros, Alan Howard** and **Ione McKenzie, Maria Teresa Acuna, Pillar Gomez** and **Frederico Rey, Aida Alvarez, Jack Warner, Paul White, Nancy Newton, Bambi Lynn** and others. Mr. Munhall has written an article on the pitfalls, and indicated what to aim for in dancing for television which will appear in a forthcoming issue of **DANCE Magazine.**

★

The Admiral Show, the big weekly review on Thursday night at 8 on NBC features **Jimmy Starbuck** as choreographer with frequent numbers choreographed by **Gower Champion.** Dance is a very important part of the hour and elaborate ballets are created weekly for performance by stars Marge and Gower and the company, which at present consists of **Albia Kavan, Pauline Goddard, Betty Low, George Reich, Boris Ruanin,** and **Frank Wagner.** Guest stars have included **Janet Collins, Mata and Hari, Beatrice Seckler** and **Tanaquil LeClerq.** Tramp Ballet, Jesse James, Penthouse Murder, Lil Abner, Jim Green are some of Starbuck's contributions, sometimes satiric, comic, dramatic or folksy. Among Gower's compositions for this video show have been Rehearsal Hall, Three Blind Mice and Show Time.

Marge and Gower Champion as seen on the Admiral Show.

Some Things Can't Be Compared

. . . . . **EVEN THOUGH THERE IS A RESEMBLANCE!**

A DIAMOND NECKLACE and one of glass, for instance. And so it is with Fabrics, Accessories and Trimmings for your recital costumes; there are *so* many lines to choose from . . . But time and again the dancing teachers of America call on MAHARAM.

Just as the queenly diamond is more glamorous, so has the MAHARAM line of Fabrics, Accessories and Trimmings achieved a standard of distinction that defies comparison. Incomparable taste, a thorough understanding of your requirements and thoughtful service are some of the reasons for this preference!

There is a wholly new collection of delightful costume materials available to you . . . at extremely interesting prices. It includes FABRICS . . . All the beautiful colors and effects in every wanted fabric, and ACCESSORIES AND TRIMMINGS . . . Novelties to dress your production in the Broadway manner. Would you like samples from the Maharam line? Just write Dept. 3.

"The House of Service"

MAHARAM FABRIC CORPORATION

NEW YORK: 130 West 46th Street
CHICAGO: 115 So. Wabash (Wurlitzer Bldg.)
ST. LOUIS: 927 Century Building
LOS ANGELES: 1113 So. Los Angeles Street

DANCE EDUCATORS of AMERICA

Has acquired for its 1949 summer activities the unsurpassed facilities of the distinctive and completely air-conditioned

WALDORF ASTORIA in New York City

ONLY THE DEA PROVIDES *ALL* THESE UNUSUAL MEMBERSHIP ADVANTAGES

4 ALL-DAY MATERIAL SESSIONS ANNUALLY. Each a "1-day convention", with top names bringing members top material at friendly gatherings in Jan., March, Oct. and Nov. No charge to members!

DANCE NOTE SERVICE: Members unable to attend these sessions are mailed the notes of dances presented. These notes are not for sale to non-members.

THE OFFICIAL BULLETIN: Issued regularly, the DEA's miniature newspaper keeps members abreast of club doings.

NEW YORK HEADQUARTERS: The only national dance teachers' club with headquarters in the Dance Capital of the World.

LOW FEES AT TRAINING SCHOOL & CONVENTION. These savings alone more than cover annual dues.

MEMBERSHIP CERTIFICATE. Suitable for framing, to hang on office or studio wall. A mark of prestige in your community.

The FIFTH ANNUAL TRAINING SCHOOL

2 weeks, July 11-22

General Subjects: four 30-period courses, two each week. Certificates on satisfactory completion of 150 periods.

Each Course, $50.00

Ballroom: Two 15-period courses, one each week. 75 periods needed for graduation.

Each Course, $25.00

The 17th ANNIVERSARY CONVENTION

1 week, July 24-29

Features a well balanced program of selected material, presented by a cross-section of America's outstanding teachers.

Full Convention, $55.00

Ballroom Work, $30.00

The Faculty

AENNCHEN, Hindu, Balinese
BEN BONNELL, Music
HILDA BUTSOVA, Ballet
FRANCES COLE, Tap & Line
BUSTER COOPER, Tap & Jitterbug
FLORENCE COWANOVA, Children's
LOUIS CRESCENTA, Tap
MILTON FEHER, Body Mechanics
NAOMI GILOOLY, Acrobatic
BETTY MAE HARRIS, Hawaiian
MICHAEL HERMAN, American Folk
MARGARET INSLEE, Pre-School
PHILLIS KAPP, Spanish, East Indian
JACK KING, Baton
ROSE LORENZ, Production
OREST SERGIEVSKY, Ballet
MARION SPIESMAN, Modern
JUDITH SPROULE, Baby
ELSA STIGLER, Spanish
FLORIA VESTOFF, Tap
ANATOLE VILZAK, Ballet
AUDREY WINTER, Tap

Ballroom Dances by:

DON BYRNES & ALICE SWANSON
JOHN & POLLY POWERS
ELOISE & WILLIAM TINKER
RUTH I. BYRNE FRED FROBOSE
ADELAIDE COURTNEY
THOMAS E. PARSON
DON BEGENAU BUSTER COOPER

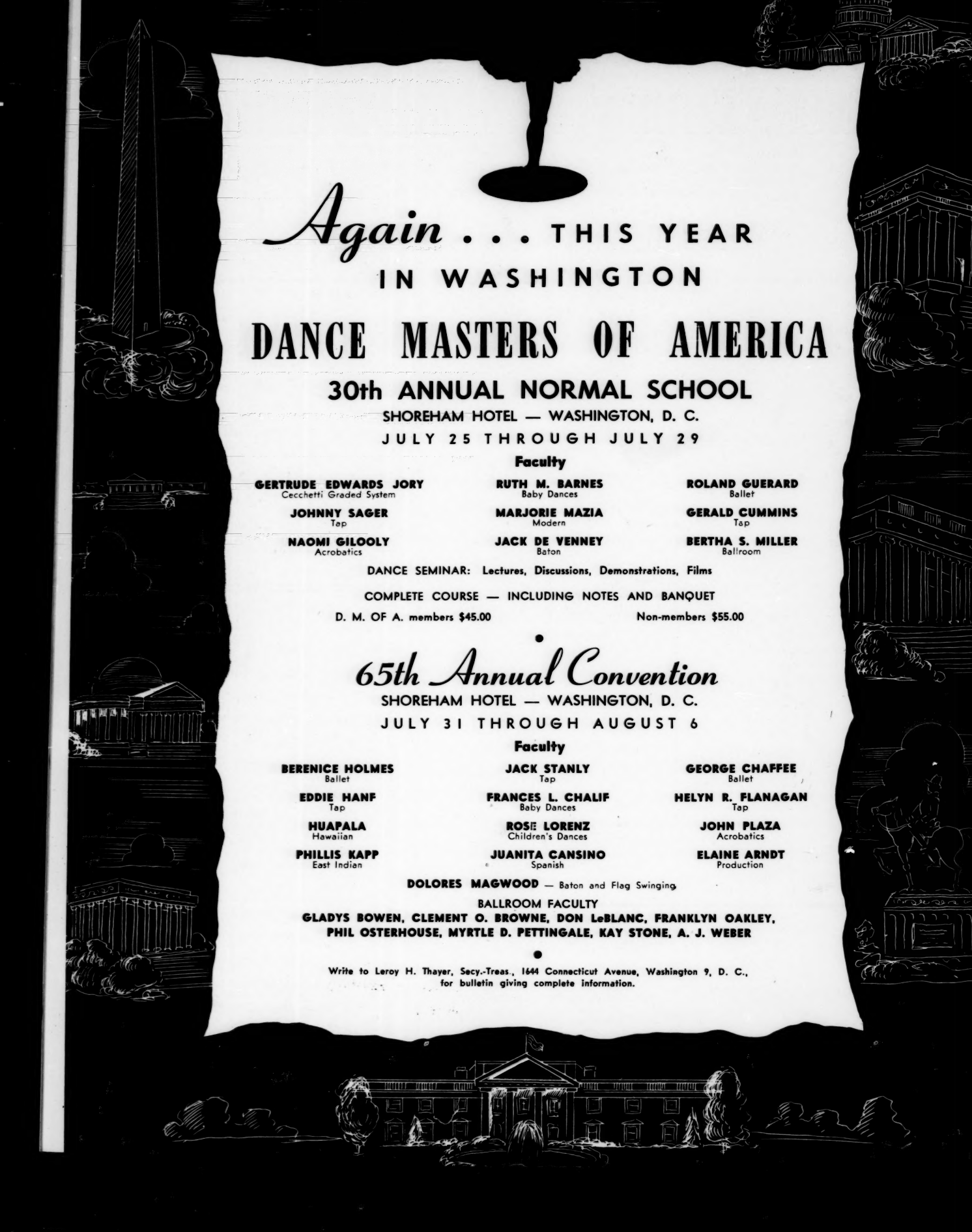
APPLY FOR MEMBERSHIP NOW!

Applications received not later than June 15 will entitle candidates to attend Training School and Convention at the low membership rates. Dues are **$25.00** for the first year, and **$15.00** annually thereafter.

For complete details, mail a penny postal with your name, your school name and address plainly printed, to the Secretary Treasurer.

EARL ATKINSON, President
719 E. 32nd Street
Brooklyn, N. Y.

THOMAS E. PARSON, Sec.-Treas.
140-10 Franklin Avenue
Flushing, N. Y.



Again . . . THIS YEAR

IN WASHINGTON

DANCE MASTERS OF AMERICA

30th ANNUAL NORMAL SCHOOL

SHOREHAM HOTEL — WASHINGTON, D. C.

JULY 25 THROUGH JULY 29

Faculty

GERTRUDE EDWARDS JORY Cecchetti Graded System	**RUTH M. BARNES** Baby Dances	**ROLAND GUERARD** Ballet
JOHNNY SAGER Tap	**MARJORIE MAZIA** Modern	**GERALD CUMMINS** Tap
NAOMI GILOOLY Acrobatics	**JACK DE VENNEY** Baton	**BERTHA S. MILLER** Ballroom

DANCE SEMINAR: **Lectures, Discussions, Demonstrations, Films**

COMPLETE COURSE — INCLUDING NOTES AND BANQUET

D. M. OF A. members **$45.00** Non-members **$55.00**

•

65th Annual Convention

SHOREHAM HOTEL — WASHINGTON, D. C.

JULY 31 THROUGH AUGUST 6

Faculty

BERENICE HOLMES Ballet	**JACK STANLY** Tap	**GEORGE CHAFFEE** Ballet
EDDIE HANF Tap	**FRANCES L. CHALIF** Baby Dances	**HELYN R. FLANAGAN** Tap
HUAPALA Hawaiian	**ROSE LORENZ** Children's Dances	**JOHN PLAZA** Acrobatics
PHILLIS KAPP East Indian	**JUANITA CANSINO** Spanish	**ELAINE ARNDT** Production

DOLORES MAGWOOD — Baton and Flag Swinging

BALLROOM FACULTY

GLADYS BOWEN, CLEMENT O. BROWNE, DON LeBLANC, FRANKLYN OAKLEY, PHIL OSTERHOUSE, MYRTLE D. PETTINGALE, KAY STONE, A. J. WEBER

•

Write to Leroy H. Thayer, Secy.-Treas., 1644 Connecticut Avenue, Washington 9, D. C., for bulletin giving complete information.